



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

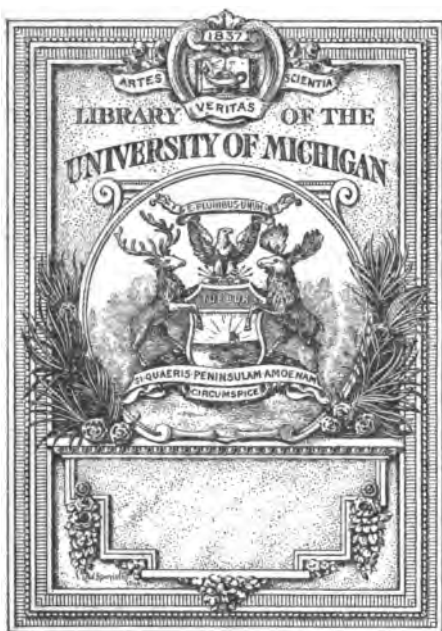
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

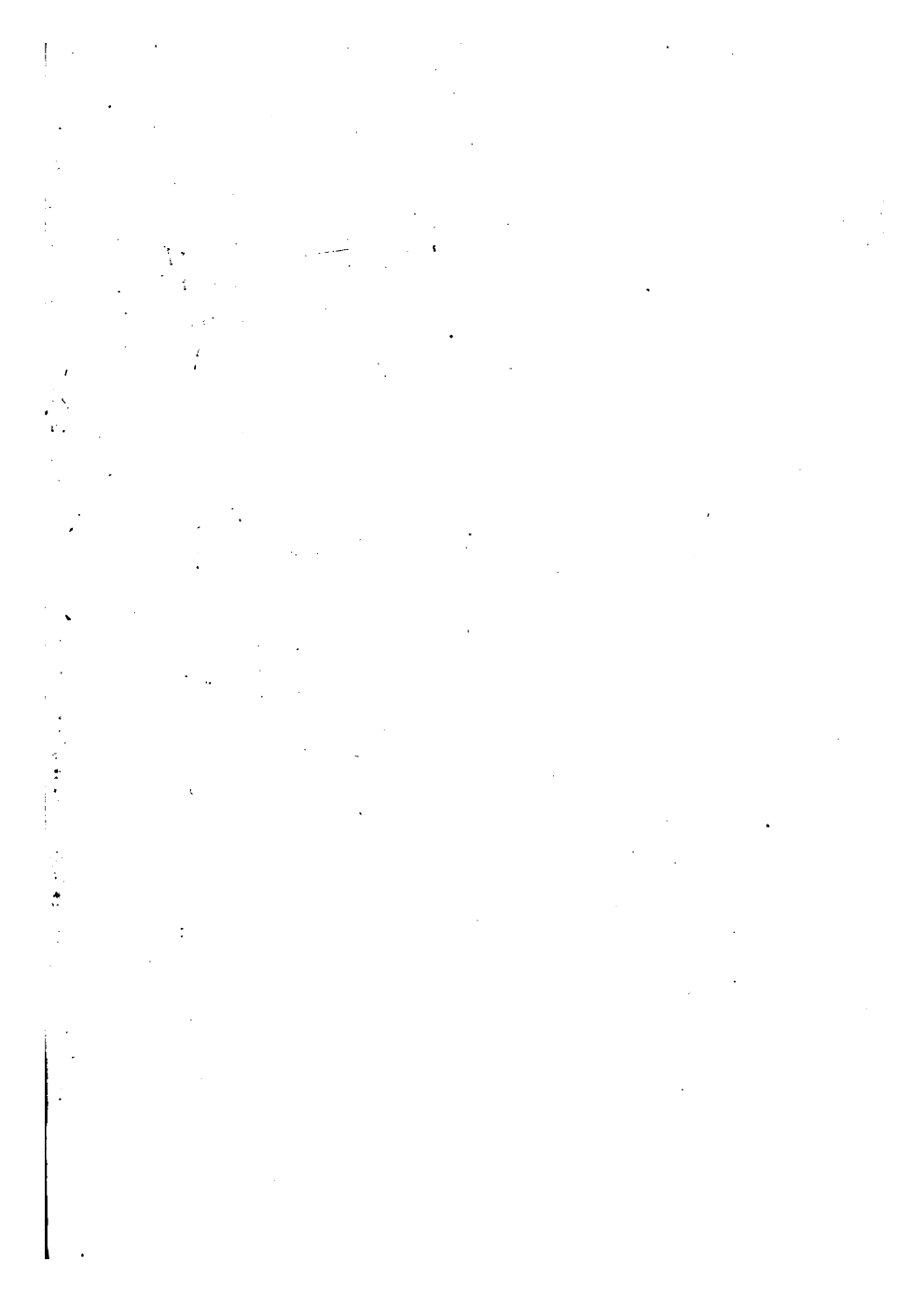


The Temple Shakespeare
For Schools

827
553
M2
S65
A

Macbeth

1/4





• DRESSES • AND • MILITARY • COSTUMES •
• OF • THE • 9th • & • 10th • CENTURY •

MACBETH

WITH NOTES, INTRODUCTION AND GLOSSARY

BY

GEORGE SMITH, M.A.

*Principal, U.F.C. Training College, and Examiner in Education,
University of Aberdeen*

WITH FIVE ILLUSTRATIONS

BY

T. H. ROBINSON

And Many Illustrations in the Introduction and Glossary from Contemporary Prints

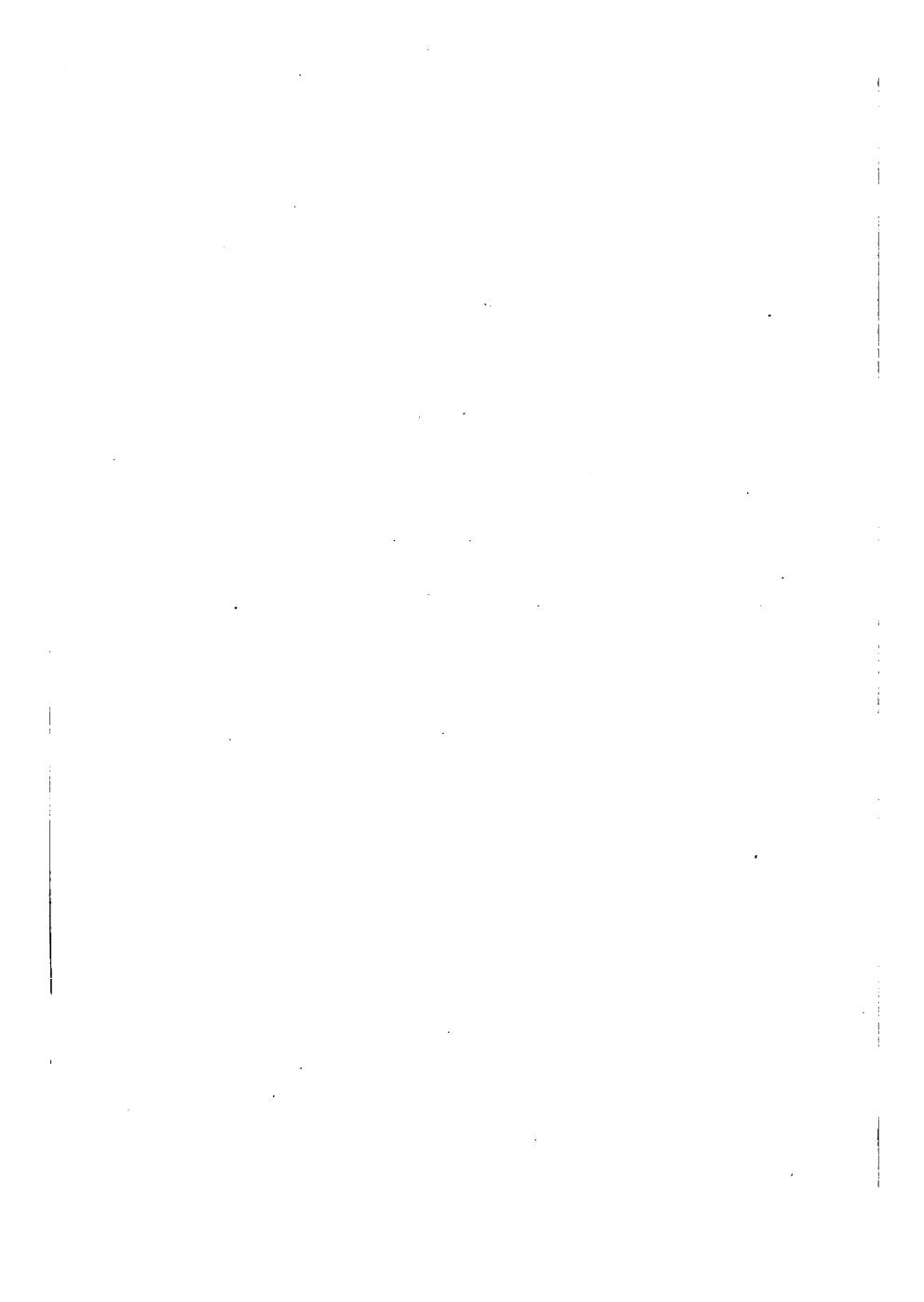


1902

LONDON

J. M. DENT AND COMPANY

29 and 30 BEDFORD STREET, W.C.



THE TRAGEDY OF MACBETH.

Introduction.

Life of Shakespeare—Birth and Parentage.—The play of *The Tragedy of Macbeth* was written by WILLIAM SHAKESPEARE, who was born at Stratford-on-Avon, Warwickshire, on the 22nd or 23rd April 1564. The latter date has been accepted as the more likely, an old tradition stating that he died on the anniversary of his



The Village of Wilmeccote or Wincot in 1852.

birth, and we know beyond question his death occurred on April 23rd, 1616. His father, John Shakespeare, belonged to a family which had given generations of substantial yeomen to the Midland districts of England. At the time of the poet's birth John was a prosperous "general merchant" in agricultural produce. Corn, malt, hides, wool, leather, hay are named among the wares in which he dealt. Aubrey, the first biographer of Shakespeare, styled the father of the latter "a butcher." Others have classed him as a "glover." Possibly, like colonial storekeepers of the present day, he may have united many branches of trade in himself, so as to consult the convenience of rural customers coming from a distance.

5 Apr. 10 K 7

Introduction

THE TRAGEDY OF

In 1557 John married a local heiress, Mary, younger daughter of Robert Arden, a prosperous farmer of Wilmcote, in the parish of Aston Cantlowe, near Stratford. To John she brought the estate of Asbies, a property of some fifty acres, in Wilmcote, with a house upon it.

Early Years.—William was the third child but the eldest son. The house of his birth is still extant but greatly modified. It is one of the two attached dwellings in Henley Street, Stratford,



Shakespeare's Birthplace, 1769.
(From the *Gentleman's Magazine*.)

now held by the Corporation of that town on behalf of the subscribers to the public fund. Amid domestic comfort, and a certain degree of affluence, Shakespeare's childhood was spent. His father's civic promotion had been unusually rapid. He had passed through all the various offices in quick succession, from that of "ale-taster" in 1557 to "bailiff" in 1568. In the latter year he entertained two companies of players—the "Queen's" and the "Earl of Worcester's" men—probably for the first time in the history of the burgh. In September 1571 he became Chief Alderman, the highest civic position attainable, and held it until September 1572.

John Shakespeare's Reverses.—About Michaelmas (October) of the latter year adversity of some unknown kind

MACBETH

Introduction

seems to have fallen upon the busy merchant. His prosperity declined. He was unable to contribute to the customary civic levies for the relief of the poor, etc., his property had to be mortgaged to his brother-in-law, Edmund Lambert, and at last he was deprived of his seat in the Council on the ground of irregularity in attendance.

Shakespeare's Education.—During the first seven or eight years of his life William had probably known a fair measure of



Court yard of the Grammar School, Stratford.
(From an engraving by Fairholt.)

domestic comfort. He would be sent, as was usual, to the Free Grammar School at Stratford, an old "foundation" re-organised by Edward VI. His teachers there would in all likelihood be Walter Roche, who was succeeded by Thomas Hunt in 1577, while the "matter" of the instruction imparted would be almost wholly classical. After the boys had gone through the *Accidence* (cf. *Merry Wives of Windsor*, IV. i.) and *Lily's Latin Grammar*, along with the *Sententiae Pueriles*, they passed on to the study of Ovid, Virgil, Horace, Livy, Seneca, Cicero, Terence and Plautus, while Baptist Mantuanus, the popular Renaissance poet, was widely read as an introduction to Virgil. Greek was rarely taught in the provinces, and there are no traces of its having formed part of the school course in Stratford until later. That the system of education pursued in Shakespeare's case was thorough is evident from those scenes in *Love's Labour's*

Introduction

THE TRAGEDY OF

Lost where Holofernes appears, and also in the *Merry Wives of Windsor* where Sir Hugh Evans is introduced examining his pupil in the early pages of the *Accidence*. French, likewise, formed one of the branches in which the poet attained considerable proficiency, as the dialogues in that language in *Henry V.* undeniably prove. Some writers have found difficulty in accounting for Shakespeare's marvellous fund of information by the amount of school training that had fallen to his lot. But he had received a sound middle-class education, and had profited by it, as Shakespeare alone could profit. During this period, any boy possessing that marvellous union of keen faculty with receptive capacity characteristic of him, must have amassed, through the medium of the senses alone, just such a vast store of information as he acquired. Sir Walter Scott's mind was constituted on somewhat similar lines, and in age he could repeat entire pages of ballads which he had heard only once recited in early youth.

Shakespeare begins Work.—Shakespeare's schooldays probably lasted from 1571-1577. At thirteen, owing to his father's increasing commercial difficulties, the boy was removed from school, and according to one tradition was apprenticed to his father's business, according to another, bound to a butcher. To this myth, Aubrey makes the addition, that when the future dramatist killed a calf he was wont to make a speech and do it in high style.

Shakespeare's Marriage.—The events of those five years 1577-1582 are wrapped in a mist of obscurity. There can be little doubt, however, they must have been years of steady mental growth and the acquisition of stores of knowledge. When next we hear of him he was assuming responsibilities that were to influence the whole of his after career. In November 1582 he married Anne, youngest daughter of Richard Hathaway of Shottery, near Stratford, who, like Robert Arden, the poet's grandfather, was a substantial yeoman-farmer. There is some ground at least for thinking that the union was not a happy one, for the wife was the senior by eight years of her husband. The reference in *Twelfth Night* (II. iv. 29) to a parallel case has often been regarded as suggested by his own state.

Shakespeare leaves Stratford for London.—In

MACBETH

Introduction

1583 their first child Susanna was born, followed in February 1585 by the twins Hamnet and Judith, and early next year the poet in all likelihood withdrew from Stratford. That he was compelled to leave his native town in consequence of his share in a poaching raid over the estates of Sir Thomas Lucy of Charlecote, is proved a myth by the fact that the Charlecote deer forest was not in existence at the time. Certainly Sir Thomas Lucy was an extensive game-preserve, and, as Lee says, "owned at Charlecote a warren in which a few harts may have found a home, but there

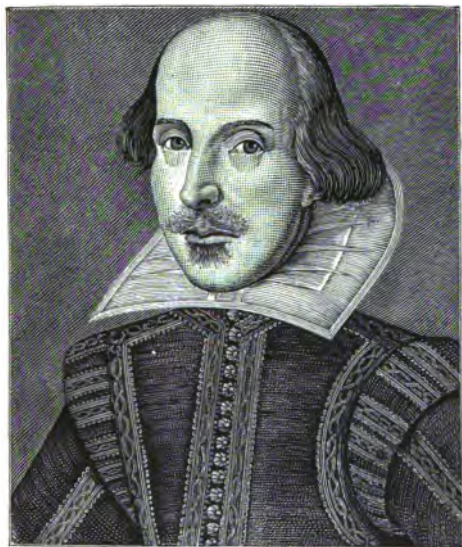


Ann Hathaway's Cottage, 1827.

was no deer forest there." The tradition goes on to say that Lucy, having prosecuted and punished Shakespeare, the latter retaliated in a satire so bitter in tone that the local magnate's wrath was increased to such a degree against its author, that the latter judged it expedient to withdraw from the district for a time. Whether due to this cause, or to the increasing expenses of a young family, towards the support of which he could contribute but little, or to his conviction that continued association with his wife was impossible under existing conditions, certain it is that by 1586 they were living apart, and the poet was either in London or directing his steps thither.

His First Position in London.—Tradition reports many tales, obviously fictions, as to his employment during the six years between 1586 and 1592. By one narrator he is said to have been a schoolmaster, by another a soldier in the Low Countries, by a third a vintner's drawer, by a fourth a holder of horses in front of the theatres, and so forth. The most probable of all such tales is that which states that he had been recommended to the players by some of those Stratford friends they had made during their visits there, and that he was employed as prompter's assistant or "call-boy" at Burbage's playhouse, "The Theatre."

The Lot of the Elizabethan Player.—If Shakespeare arrived in London in 1586, he would find two theatres in existence, viz., "THE THEATRE," erected in 1576 in Shoreditch by James Burbage, father of the great tragic actor, and "THE CURTAIN," built about the same time as the other in Moorfields. Both were without the City boundaries, as the Corporation of London would not permit playhouses within the municipality. To the former of these Shakespeare became attached, and in the company he then joined—the Earl of Leicester's—he remained until he quitted the stage. Actors in those days were all obliged to shelter themselves under the name of some leading personage. By an Act of Parliament passed in 1571 (14 Eliz., Cap. 2), they were enjoined, if they would escape being treated as rogues and vagabonds, to procure a license to pursue their calling from the monarch, from a peer of the realm, or from some high official of the Court. Both Elizabeth and the leading nobles of the time, however, were so liberal in granting permits that no player of any standing had difficulty in procuring the license which gave him a social *status*. There were at least six companies of adult actors playing at this time, and owning the licenses respectively of the Earls of Leicester, Oxford, Sussex and Worcester, the Lord Admiral (Charles Lord Howard), while one of them held the permit of the Queen, and was called the "Queen's Servants" or company of players. In addition, there were three companies of licensed boy-actors, formed from the choristers of St Paul's and the Chapel Royal, also from Westminster School. Between the adult and the boy-players intense rivalry existed, and the dramatists took sides in the dispute. For instance, the most of Lyly's plays are stated on the title-pages



WILLIAM SHAKESPEARE.

The Droeshout Portrait.

Introduction

THE TRAGEDY OF

to have been produced by "Her Majesty's Children and the Children of Paul's."

The Company to which Shakespeare belonged.—Shakespeare's company was, as we have seen, licensed by the Earl of Leicester. On the death of the latter, Lord Strange (afterwards Earl of Derby) issued their licenses, and when he died in 1594 the first and second Lords Hunsdon—both of whom successively held the office of Lord Chamberlain—took the company under their protection. After the accession of James I. to the throne of England, he became their patron, and they were henceforth called "The King's Players."

Shakespeare's Work in connection with the Theatre.—Subordinate though the position might be in which Shakespeare commenced his dramatic career, his surpassing genius would not be long in asserting itself and raising him rapidly up the successive rungs in the social as well as the dramatic ladder. As an actor, his success was said to have been only mediocre, but that estimate was a comparative one, based on the high standard of Burbage and Alleyn, and influenced moreover by the splendour of Shakespeare's own success in dramatic composition. Contemporary report passed this criticism upon his playing, that he performed parts of a regal and dignified character with a majestic impressiveness that was most effective.

From Editor to Dramatist.—But it was as an adapter and reviser of other men's plays to meet contemporary tastes and circumstances that Shakespeare proved of such signal service to his company, and almost imperceptibly he passed from redactor or editor into dramatist. His life henceforward, as far as its facts have reached us to-day, was really summed up in the production of the successive dramas in the great Shakespearian cycle. There is little else to chronicle from 1592, when the first undeniable contemporary references to him occur, to the time of his death in 1616. Of his career independent of his plays, suffice to say that he appeared along with his company before the Queen at Greenwich in 1594, his name being mentioned second on the list. In 1596, on the death of his son Hamnet, he probably visited Stratford, and afforded material assistance to his old father, for henceforth John

MACBETH

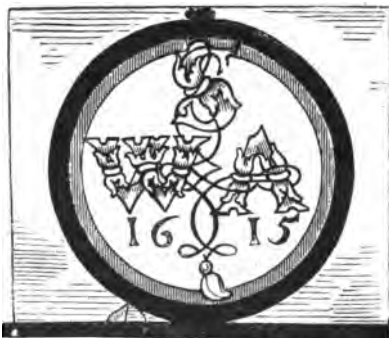
Introduction

Shakespeare's monetary troubles come to an end, and he even applied to the College of Heralds for a "Coat of Arms." The application was not successful until 1599, but there can be little doubt that both the proposal and the suggestion as to device and motto proceeded from the poet.

Shakespeare purchases "New Place" and adjoining Lands.—In the following year renewed evidences of prosperity were furnished. Shakespeare purchased New Place, the largest house in Stratford, which, after having repaired and otherwise improved it, he let for a term of years. A few years later he purchased from his neighbours, the Combes, on two several occasions, property to the extent of 127 acres of pasture and arable land adjoining the house.

Becomes a Shareholder in the "Globe."

—In 1599 Richard and Cuthbert Burbage, having built the "Globe Theatre" on the Bankside, in part at least from the materials of the old "Theatre," leased out for a term of twenty-one years, shares in the revenue accruing from the new house, "to those deserving men, Shakespeare, Hemings, Condell, Phillips and others." The shares were sixteen in number, and of these Shakespeare probably held two. They of course entailed responsibility for providing a share of the current working expenses of the theatre.



A piece of glass, W.A.S. (William and Anne Shakespeare?) supposed to have come from New Place.

Shakespeare at the Zenith of his Powers and Fame.—John Shakespeare died in 1601, and William, as the eldest son, inherited the two houses in Henley Street, the only portion of the property of the elder Shakespeare or his wife, as Mr Sydney Lee points out, which had not been alienated to creditors.

To his mother the poet granted the life-rent of one of them, but she did not long survive her husband, and in 1608 she too passed away. In March 1603 Queen Elizabeth closed her long and glorious reign. Exactly a year later, *i.e.* in March 1604, James I. made his State entry into London, and on that occasion nine actors belonging to the King's Players walked in the procession, each clad in a scarlet robe. First on the list, stands the name of William Shakespeare. In 1605 William D'Avenant was christened, the son of John D'Avenant of the *Crown Inn*, and Shakespeare stood as godfather. This babe was afterwards to become celebrated in literature as a Restoration dramatist, under the name of Sir William D'Avenant.

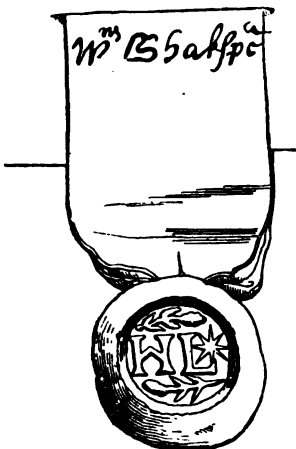
Marriage of Susanna Shakespeare.—That Shakespeare was not only a capable but even a keen man of business has frequently been asserted. Of this no better proof is needed than the investments he chose for his money. Land or house property was invariably his preference. In one case, however, he deviated from his rule, when in 1605 he purchased the unexpired term of thirty-one years of a ninety-two years' lease of a portion of the tithes of Stratford and district. Susanna Shakespeare, the poet's eldest daughter, was married in June 1607 to Dr John Hall of Stratford, who was yet to achieve fame as a physician and as author of a medical work of note in its day—*Select Observations*. The poet was tenderly attached to her and to her husband. This is proved by the terms of his will. To them he left the bulk of his property and appointed them the executors of his estate, besides entrusting to them the care of his wife.

Shakespeare retires to Stratford.—In 1611 Shakespeare appears to have left London and retired to Stratford. His life had been a strenuously busy one, and he may have felt the approach of premature old age. Besides, his dramatic work was complete. With that calm, common-sense insight into the inmost soul of things native to him, he may have realised that his plays constituted "a full-orbed whole," that his creative period was ended, and that any additions to his works might only weaken not strengthen his hold on the public. From 1611 to 1616 he lived the life of a Warwickshire country gentleman, attending to his property and paying

MACBETH

Introduction

periodical visits to London. In 1613 his third brother, Richard, died, followed eighteen months later by the poet's intimate friend, John Combe. Whether or not Shakespeare regarded these as warnings to set his house in order, whether or not he felt old age approaching, is unknown, but he seems to have had the idea that his life was not likely to reach the allotted span. Early in January 1616 he gave orders to prepare his will, just a week or two before his younger daughter Judith's marriage to Thomas Quiney, vintner, son of that Richard Quiney whose letter to the poet with respect to the loan of a sum of money is still extant. Almost before the will could be engrossed and the legal formalities completed, he was stricken down, and on the 23rd April 1616 the light of life for him went out, who more than any other son of man that ever lived has a prescriptive right to the title, "the intellectual monarch of the human race."



Signature of Shakespeare from the deed mortgaging his house in Blackfriars, on March 11, 1612-13, now in the British Museum.

The Growth of Shakespeare's Genius.—The development of the genius of William Shakespeare should be traced altogether independent of the facts of his career. We have therefore preferred to tell the story of his life first, thereafter to trace the growth of his many-sided mind in his dramas. Shakespeare is unquestionably the most extraordinary intellectual being the world has known. His genius consisted in the absolute equality or equipoise which existed between his imaginative and his intellectual natures. Had either been present in larger measure than the other, he might have become a profound philosopher or a great poet, but he never would have risen to the supreme heights of a *Hamlet*, an *Othello*, a *Macbeth* and a *Lea*r.

Shakespeare's genius, therefore, developed with steady and equable persistence along the parallel lines of *supreme imaginative*

MACBETH

Introduction

faculty and supreme intellectual capacity. To the former we owe his marvellous works; to the latter his equally marvellous fund of knowledge.

Shakespeare's Productive Period may be said to have lasted about twenty years—in other words, from *circa* 1591—*circa* 1611, and falls naturally into four great epochs or divisions. These are:—

CHRONOLOGY OF THE PLAYS.

I.—THE EPOCH OF HIS EARLY WORK, 1591-1593.

When his touch was still to some extent uncertain, and his art was still susceptible to influence from such powerful writers as Marlowe and Lyly.

Love's Labour's Lost, 1591.	Henry VI., 1592.
Two Gentlemen of Verona, 1591.	Richard III., 1593.
Comedy of Errors, 1592.	Richard II., 1593.
Romeo and Juliet, 1592.	Titus Andronicus, 1593.

Intermediate Epoch of the Poems.

Venus and Adonis, 1593.	Lucrece, 1594.
-------------------------	----------------

II.—THE EPOCH OF HIS MATURING ART—THE PERIOD OF THE GREAT "COMEDIES" AND THE "HISTORIES," 1594-1601.

The Merchant of Venice, 1594.	Henry IV., 1597.
King John, 1594.	Merry Wives of Windsor, 1598.
Midsummer Night's Dream, 1594-1595.	Henry V., 1598.
All's Well that Ends Well, 1595.	Much Ado about Nothing, 1599.
The Taming of the Shrew, 1595.	As You Like It, 1599.
	Twelfth Night, 1600.
	Julius Cæsar, 1601.

Introduction

MACBETH

III.—THE EPOCH OF HIS MATURE ART—THE PERIOD OF THE GREAT PROBLEM PLAYS, 1602-1609.

Hamlet, 1602.	King Lear, 1607.
Troilus and Cressida, 1603.	Timon of Athens, 1608.
Othello, 1604.	Pericles, 1608.
Measure for Measure, 1604.	Antony and Cleopatra, 1608.
Macbeth, 1606.	Coriolanus, 1609.

Intermediate Epoch of the Sonnets, 1608-1609.

IV.—THE EPOCH OF REPOSEFUL CONTEMPLATION, 1610-1611.

Cymbeline, 1610.	The Tempest, 1611.
The Winter's Tale, 1611.	

Plays completed by Others after his Retirement.

Cardenio, 1611.	Henry VIII., 1612.
Two Noble Kinsmen, 1612.	

Such is a sketch of the development of Shakespeare's genius as furnished to us by the internal evidence of the works themselves. Let us now proceed to the examination of that play to which our study is more especially to be devoted in this volume.



Shakespeare's Birth-place, 1899.

The Play.

Shakespeare's Art.—In the year 1825, Goethe, the great German poet and critic, was one day busy turning over the leaves of a book which illustrated the whole of Shakespeare's works in a series of copper-plates. Along with the plates there were printed appropriate quotations selected from the various plays, so that the leading idea and the most important situations of each work were brought before the eye. Commenting on the book as he went along, Goethe said to Eckermann (the poet's Boswell) :—"It is even terrifying to look through these little pictures. Thus are we first made to feel the infinite wealth and grandeur of Shakespeare. There is no *motive* in human life which he has not exhibited and expressed. And all with what ease and freedom. We cannot talk about Shakespeare," he continued. "He is too rich and powerful even for that."¹ We cannot talk about Shakespeare !—and yet, if we except the Bible itself, there is no other case to which the hyperbolical assertion of St. John about a world of books applies with more point.

The Motive of the Play.—Borrowing Goethe's word, and applying it in its strictly technical sense of theme or leading subject, let us try to find out what our dramatist desired to express and elucidate in the present play. All are agreed that we find it summarily comprehended in Macbeth's own words in the great soliloquy of Act I. Sc. vii. : "Vaulting ambition which o'erleaps itself and falls on the other [side]." After ransacking and turning to such splendid account the treasury of English history, Shakespeare came across, in his reading of Holinshed, a series of incidents which his experienced mind at once told him were suitable material for dramatisation,

¹ *Conversations of Goethe*—translated by John Oxenford.

Introduction

THE TRAGEDY OF

viz., this author's narrative of King Duncan's reign. It mattered not to him whether that account would in every particular stand the test of historical criticism. The dramatist's aim and work are different from the historian's. He may set history at defiance, and, as Thomson finely says,¹ "Shakespeare has invested the events with a power that makes historical reality shrink before it like a mendacious culprit." Enough if the playwright grasp the universal in the *disjecta membra* of the particular, give it a setting and an air of actuality, and so present it that we accept it as "human truth, not as stage mechanism."² And it is thus that "the vaulting ambition" of Macbeth is portrayed in this play.

Duration of the Action.—The time embraced by the incidents recorded in the drama cannot be stated with absolute accuracy. The historic succession of events covered in reality a period of sixteen or seventeen years (1041-1057), from the time of Macbeth's defeat of the Norsemen, while he was still Duncan's Commander-in-Chief, to his death at the hands of Macduff. Dramatically estimated, and accepting Daniel's chronology, the time occupied by the *action* of the play represents *nine days*, with lengthy intervals separating the incidents described in some of the acts.

Day the First—Embraces Act I. Scenes i.-iii.				
„ Second „ „ I. „	iv.-vii.			
„ Third „ „ II. „	i.-iv.			
(Interval of about two weeks, or more)				
„ Fourth „ „ III. „	i.-v.			
„ Fifth „ „ IV. „	i.			
„ Sixth „ „ IV. „	ii.			
(Interval of a week or two)				
„ Seventh „ „ IV. „	iii.			
„ „ „ V. „	i.			
(Interval of several weeks)				
„ Eighth „ „ V. „	ii., iii.			
„ Ninth „ „ V. „	iv.-viii.			

¹ *A History of the Scottish People*, Vol. I. p. 84.

² For one example among many of the realistic touches in small matters which Shakespeare gives his work, see Act I. Sc. vii. 1-9.

MACBETH

Introduction

Date of Composition.—For the date at which the play of *Macbeth* was written the evidence is chiefly inferential and presumptive. The drama was first printed in the "Folio" edition of 1623, where it stands "thirtieth" in the "list of contents" or "catalogue" as it is called, or "Sixth" in that succession of "Tragedies" which occupies the third or concluding section of the volume. As separate pagination prevails throughout each section, *Macbeth* fills pages 131-152, being thus the shortest of all the great tragedies. While direct external evidence is lacking whereby the precise date of composition might be fixed, indirect evidence informs us that it must have been *some time* between 1603 and 1610. These two terminal dates are respectively (1) the accession of James VI. of Scotland to the throne of England, an event obviously referred to in the scene witnessed in the "Witches' Cavern," where, as the descendants of Banquo, through Fleance, "A Show of Eight Kings" appears (IV. i. iii.). The last of these bears a glass which reveals to Macbeth many succeeding monarchs, some of whom "two-fold balls and treble sceptres carry." In the diary of the astrologer, Dr Simon Forman, under April 20, 1610, we read that on that day the writer had witnessed a performance of *Macbeth* at the Globe Theatre. He minutely analyses the plot, proving that the drama was new, at least to him. Malone assigns it to the year 1606, from the topical allusions in the text to the "year of plenty"—1606, and to the trial of Garnett the Jesuit in the same year, at which some glaring instances of equivocation and perjury cropped up. Cf. Porter's Soliloquy (Act II. Sc. iii.). Probably this date is as likely as any other, and may be accepted as approximately accurate. By 1611 the drama and its characters must have been familiar "town-talk," inasmuch as in Beaumont and Fletcher's *Knight of the Burning Pestle* (Act V. Sc. i. 8-31), produced that year, there was a reference to Banquo's Ghost, which would have been unintelligible had *Macbeth* not been widely popular at the time.

Sources of the Plot.—The source whence Shakespeare derived the materials for this marvellous work of genius was the same as that to which he resorted for the plots of nearly all his historical dramas, viz., Holinshed's *Chronicle of England and*

Introduction

THE TRAGEDY OF

Scotland, first published in 1577. A new edition was issued in 1587, and this probably was the one used by the poet. Holinshed, in his turn, had been under obligations to John Bellenden, Archdeacon of Moray, who had translated into Scots the *Scotorum Historiæ* of Hector Boece, first Principal of King's College, Aberdeen. Boece in his turn had taken the narrative in some measure from Fordun's *Scotichronicon*, but principally from the *Orygynale Cronykil* of Andro of Wyntoun, Prior of St. Serf's Inch in Loch Leven (Bk. VI. Ch. xviii.). The *History of Scotland* by George Buchanan (published in 1582) may also have supplied the dramatist with some details, while the historian threw out the hint that it was suitable for dramatisation (Buchanan's History, Bk. VII., *Macbeth*). There is also strong presumption that he laid Reginald Scot's *Discoverie of Witchcraft* (1584) under contribution for his witchlore. We must not forget either that James VI. was a profound believer in witches and witchcraft, and in 1599 published his *Demonologie*, wherein he maintained this belief against the scepticism expressed in Scot's volume. Many persons of both sexes in Edinburgh, Aberdeen and other parts of Scotland, suffered the penalty of the law—which was to be "worryit at the stake," otherwise burned to death after being strangled—during this monarch's reign. He also framed additional legislation on the subject. Shakespeare in all likelihood had seen the King's *Demonologie*, for several phrases in the play have a close affinity to those occurring in Book II. Chaps. v. vi. and vii. of the work.

In addition to these sources the dramatist possibly consulted an older play on the same theme; also the Latin play or interlude on the subject of *Macbeth*, performed by the students of St. John's College, Oxford, on the occasion of King James's visiting the University in 1605, as well as the ballad of "Macdobeth," entered at Stationers' Hall in 1596, to which Kempe referred, in his *Nine Days' Wonder*, 1600, as "the miserable story of Macdoel, or Macdobeth, or MacSomewhat." We have a reference to such "ballads, farces and plays" in Sir David Lindsay's *Complaynt of the Papingo*, where he says:—

"And in the court bene present in their dayis
That ballatis brevis, lustally and layis,

MACBETH

Introduction

Quhilkis to our princis daylie they do present.
Quho can say more than Schir James Inglis says
In ballatis, farsis, and in pleasand playis ?”

In regard to Holinshed it should be observed that Shakespeare's indebtedness to the *Chronicles* is not limited to the chapters dealing with Macbeth ; certain details of the murder of Duncan belong really to the murder of King Duff, the great-grandfather of Lady Macbeth. Holinshed's actual account of the death of Duncan will be found in one of the extracts given below. Furthermore, in Act II. Sc. ii. 35, there is a reference to the account of King Kenneth in these *Chronicles*, and in Act IV. Sc. iii. 140, to Holinshed's narrative of King Edward the Confessor. Shakespeare has in many cases departed from the historic lines laid down by the chief author whence he drew his materials. The most remarkable difference is that which exists between the Banquo of the historian and the Banquo of the dramatist. The former is the friend and associate of Macbeth in murdering Duncan, until murdered by the usurper in his turn.

The “Macbeth of Legend” has been somewhat rehabilitated by recent writers, owing to the fact that the “Macbeth of History,” according to Freeman and Hume-Brown, seems to have been quite a worthy monarch. (Cf. Freeman's *Norman Conquest*, Hume-Brown's *History of Scotland*, Skene's *Celtic Scotland*, etc.) The statements of Professor Hume-Brown are worthy of quotation. “From the comparative length of Macbeth's reign we may infer that he ruled at once with vigour and acceptance. Of the defamatory legend that supplied the materials of the poet, the explanation is at once simple and satisfactory. With the Scottish historians who followed the War of Independence, it was a prime concern to produce an unbroken line of Scottish kings stretching to the fathers of the human race. As an inter-loper in this series Macbeth was a monster whose origin and whose actions must alike have been contrary to nature. In the hands of Wyntoun, therefore, improved by Hector Boece, Macbeth was transmuted into the diabolic personage whom Holinshed presented to the genius of Shakespeare.” (Vol I. p. 55). To place the student in possession of the materials out of which the great dramatist evolved his Titanic creation we

Introduction

THE TRAGEDY OF

cite below some extracts from Holinshed. The spelling of the words has been slightly modernised.

The Witches or Weird Sisters.—*Cf. Macbeth, I. iii.* "Shortly after happened a strange and uncouth [unusual] wonder which afterward was the cause of much trouble in the realm of Scotland. It fortun'd as Macbeth and Banquo journeyed toward Forres, where the King as then lay, they went sporting by the way together without other company, save only themselves; passing through the woods and fields, suddenly in the midst of a land [an open space] there met them three women in strange and ferly [wonderful or wild] apparel, resembling creatures of an elder-world, whom when they attentively beheld, wondering much at the sight, the first of them spake and said:— 'All hail Macbeth thane of Glamis' (for he had lately entered into that dignity and office by the death of his father Sinell). The second of them said: 'All hail Macbeth thane of Cawdor': but the third said: 'All hail Macbeth that hereafter shall be King of Scotland.'

"Then Banquo: 'What manner of women (saith he) are you that seem so little favourable unto me, whereas to my fellow here, besides high offices, ye assign also the Kingdom, appointing forth nothing for me at all?'

"'Yes' (saith the first of them), 'we promise greater benefit unto thee, than unto him, for he shall reign indeed, but with an unlucky end: neither shall he leave any issue behind him to succeed in his place, where contrarily thou indeed shalt not reign at all, but of thee those shall be born which shall govern the Scottish Kingdom by long order of continual descent.' Herewith the foresaid women vanished immediately out of their sight. This was reputed at the first but some vain fantastical illusion by Macbeth and Banquo, insomuch that Banquo would call Macbeth in jest 'King of Scotland,' and Macbeth again would call him, in sport likewise, 'the father of many kings.' But afterwards the common opinion was, that these women were either the Weird Sisters, that is (as ye would say), the Goddesses of Destiny, or else some nymphs or fairies, indeed with knowledge of prophecy by their necromantical science, because everything came to pass as they had spoken. For shortly after, the thane of Cawdor being

MACBETH

Introduction

condemned at Forres of treason against the king committed, his lands, livings and offices were given of the king's liberality unto Macbeth. The same night after, at supper Banquo jested with him and said, 'now Macbeth thou hast obtained those things which the two former sisters prophesied, there remaineth only for thee to purchase [get] that which the third said should come to pass.' Whereupon Macbeth revolving the thing in his mind, began even then to devise how he might attain to the kingdom: but yet he thought with himself that he must tarry a time, which should advance him thereto (by the divine providence) as it had come to pass in his former preferment."

The Prince of Cumberland.—*Cf. Macbeth, I. iv.* "But shortly after it chanced that King Duncan having two sons by his wife which was the daughter of Siward, Earl of Northumberland, he made the elder of them cleped [called] Malcolm, prince of Cumberland, as it were thereby to appoint him his successor in the kingdom, immediately after his decease. Macbeth sore troubled herewith, for that he saw by this means his hope sore hindered (when by the old laws of the realm, the ordinance was, that if he that should succeed were not of able age to take the charge upon himself, he that was next of blood unto him, should be admitted) he began to take counsel how he might usurp the kingdom by force, having a just quarrel so to do (as he took the matter), for that Duncan did what in him lay to defraud him of all manner of title and claim, which he might, in time to come, pretend [advance] unto the crown."

Duncan's Death.—"The words of the three Weird Sisters also greatly encouraged him hereunto, but specially his wife lay sore upon him to attempt the thing, as she that was very ambitious, brenning [burning] in unquenchable desire to bear this name of a queen. At length therefore communicating his purposed intent with his trusty friends, amongst whom Banquo was the chiefest, upon confidence of their promised aid, he slew the king at Enuenes" (or as some say at Botgosuane¹) "in the sixth year of his reign." Holinshed proceeds to relate how Macbeth went to Scone and received the "investure" of the kingdom, how

¹ Or Bathgowanan = in Gaelic, "the smith's dwelling," near Elgin.

Introduction

THE TRAGEDY OF

Duncan's body was carried first to Elgin, but afterwards was conveyed to Colmehill "in the year after the birth of our Saviour"—1040 or 1046.

King Duff's Death.—This is represented as taking place not at *Inverness* but at *Forres*, where Donewald or Donald had his castle, and Holinshed's account of it furnished Shakespeare with many of the details in Act I. Sc. iii.—Act II. Sc. iv. After relating that Donald was very angry with Duff for having put certain of his kinsmen to death, and "being the more kindled in wrath by the words of his wife, determined to follow her advice in the execution of so heinous an acte," he continues:—"It chanced that the King, upon the day before he purposed to depart forth of the Castle" (Holinshed says he was accustomed to stay there when in that part of the country, "having a special trust in Donald as a man whom he never suspected"), "was long in his oratory at his prayers, and there continued till it was late in the night. At the last, coming forth, he called such afore him as had faithfully served him in pursuit and apprehension of the rebels, and giving them hearty thanks, he bestowed sundry honourable gifts amongst them, of the which number Donald was one, as he that had been ever accounted a most faithful servant to the King. At length, having talked with them a long time, he got him into his privy chamber, only with two of his chamberlains, who having brought him to bed came forth again and fell to banquetting with Donald and his wife, who had prepared divers delicate dishes and sundry sorts of drink for their arear [after] supper or collation, whereat they sat up so long that their heads were no sooner got to the pillow but asleep they were so fast that a man might have removed the chamber over them rather than to have awaked them out of their drunken sleep. Then Donald, though he abhorred the act greatly in his heart, yet through instigation of his wife, he called four of his servants unto him, and now declaring unto them after what sort they should work the fiat [deed], they enter the chamber (in which the King lay) a little before cock's crow, where they secretly cut his throat as he lay sleeping, without any bustling [noise] at all." Holinshed after telling how the body was disposed of so as not to be found, and "by bleeding (when Donald should

MACBETH

Introduction

be present) declare him to be guilty of the murder" (*see* Act V. Sc. ii. 3-5) goes on: "But in the morning when the noise was raised in the King's chamber how the King was slain, his body conveyed away, and the bed all berayed [bespattered] with blood, he with the watch ran thither as though he had known nothing of the matter, and breaking into the chamber, he forthwith slew the chamberlains. . . . Finally such was his over-earnest diligence in the inquisition and trial of the offenders herein that some of the Lords began to mislike the matter, and to swell forth shrewd tokens that he should not be altogether clear himself . . . and hereupon got them away every man to his home. For the space of six months together after this heinous murder, there appeared no sun by day, nor moon by night in any part of the realm, but still was the sky covered with continual clouds" (*see* Act II. Sc. iv. 7). . . . "Monstrous sights also that were seen within the Scottish Kingdom that year were these: horses in Lothian, being of singular beauty and swiftness, did eat their own flesh . . . and there was a sparrowhawk also strangled by an owl. This was in 965 A.D."

These extracts will give the pupil a clear conception as to the manner in which the legendary accretion was gradually added to the original historic germ. The extracts relative to Banquo's relations to Macbeth, his murder by the latter, Macbeth's tyranny, Macduff's flight, and the cruel revenge taken by the tyrant on the wife and child of the fugitive, finally the expedition against Macbeth, and his death, show, singularly enough, a like increase of the purely legendary element, the further we descend down the current of time towards the modern era.

There is another point under this head deserving note, inasmuch as it has occasioned considerable discussion among critics, viz., Is the drama in every part Shakespeare's own work? Several critics subsequent to Steevens (by whom the theory was mooted), notably the Clarendon Press editors and Mr Fleay, have professed to see in the Porter's Soliloquy evidence of another hand. The theory is (to quote the ideas though not the exact words of the author of *Shakespeare and His Predecessors*) that the well-known Elizabethan dramatist, Thomas Middleton,

Introduction

THE TRAGEDY OF

condensed *Macbeth* for theatrical purposes, inserting at the same time passages of his own, many of which bear strong resemblance to scenes in *The Witch*. There certainly is strong presumption that the text had been "edited" by someone, and both tradition and internal evidence point to Middleton as the editor. The interpolated passages, however, are fewer than have been alleged, and are to be found chiefly in the so-called "Witch Scenes."

After the Restoration, *Macbeth* was one of the plays that were "revived." The revival, however, was not of the text as we have it, but of a version largely altered and re-written to suit the current taste. The "adapter" was Sir William D'Avenant, the alleged son of William Shakespeare. Downes thus speaks of it. "The Tragedy of *Macbeth*, altered by Sir William D'Avenant, being dressed in all its finery, as new cloaths, new scenes, machines, as flyings for the witches, with all the singing and dancing in it, the first (the music) composed by Mr Lock, the other by Mr Chaunell and Mr Joseph Priest; it being all excellently performed, being in the nature of an Opera." D'Avenant's version held the stage for about eighty years. Not until Garrick's day was Shakespeare's text employed, or, in other words, until January 7, 1744, when "*Macbeth* as written by Shakespeare" was announced at Drury Lane Theatre. From then till now a succession of great actors—Mrs Siddons, Kemble, Kean, Macready, Phelps and Irving—have united with such critics as Theobald, Steevens, Malone, Dyce, Knight, Halliwell - Philipps in purifying and interpreting the text until the standard of the present day's recension has been reached.

The Supernatural Element in the Drama.—The supernatural forces which are brought into play in order to seduce Macbeth to his doom, were not introduced by Shakespeare, as some have asserted who compared the use of the supernatural, as it appears in Wyntoun and Fordun, with what is given in the drama. The blame or credit—according to the point of view assumed—of increasing this particular element is due, not to Shakespeare, who followed Holinshed, nor even to the latter, but to Hector Boece, on whose credulity, seemingly, no

marvel ever imposed too severe a strain. The wildest flights of imagination found with him a pious acceptance.

Shakespeare, however, accentuated the importance of the element of the supernatural if he did not introduce it. He it was who emphasised the effects upon the vivid Celtic imagination of Macbeth both of the meetings with the witches and the appearance of the ghost of Banquo. The sturdy soldier who feared nothing that man could dare, "the rugged Russian bear, the arm'd rhinoceros, or the Hyrcan tiger" (Act III. Sc. iv. 99 *seq.*), trembled like a child before that bodiless shadow—that ghastly phantom from the land of spirits—that came and went and came again so persistently across the border-line of existence. Shakespeare's use of the supernatural is always conditioned (1) by the nature of his theme, and (2) by the temperament of those to whom he made the phantoms visible. Brutus saw the ghost of Cæsar, Hamlet the spirit of his father, Richard III. the phantoms of Prince Edward, Henry Sixth, Clarence, Rivers, Grey, Vaughan, Hastings, the two Young Princes, Queen Anne and Buckingham, but not to Othello, not to Lear, not to Antony, nor to Coriolanus were any spirit visitants introduced, because their temperaments were alien to supernatural influence. Never has the supernatural been employed with such thrilling effect as in this play, with the solitary exception, mayhap, of that marvellous passage in the Book of Job (iv. 13-21) where Eliphaz the Temanite records his experience of a ghostly visitant. Even more thrilling than the scene of Macbeth's interview with the witches in their hideous cavern (Act IV. Sc. i.), is the blood-curdling horror of the silent stealthiness wherewith the ghost of Banquo flits in and out of the human sphere of being. The marvellous aptness of Shakespeare's art is there seen to full advantage. The only parallel to it is the skill wherewith, in Greek Tragedy, Æschylus introduces the Ghost of Clytemnestra calling upon the slumbering Eumenides to awake and avenge her slaughter by her son Orestes. (*Cf.* Æschylus, *Furies*, Act I. 109-184).

Did Shakespeare visit Scotland?—Although there is no direct evidence that he did so, there is strong presumptive evidence. It is exceedingly unlikely that anyone by study,

Introduction

THE TRAGEDY OF

reading or hearsay could have accumulated the amount of information Shakespeare manifests of local peculiarities, customs and habits, and above all have attained such accuracy in the use of the Scots nomenclature. To this day in the pronunciation of Scots names the mistakes of English tourists are manifold. Nothing of the kind occurs in Shakespeare. He differentiates between "Kernes" and "gallowglasses," and puts his finger unerringly on national superstitions and sacred associations. If, therefore, he did not accompany Laurence Fletcher and the Lord Chamberlain's players to Scotland during their memorable visit of 1601 he must have gone thither at some earlier date. }

Analysis of the Characters: Macbeth.—The two leading personages in this great tragedy are cast in such a mighty imaginative mould as to dwarf all the others. With the exception of that of Hamlet the character of Macbeth is the most complex in the whole range of the Shakespearian gallery. When first we meet him he is in the position of being confronted, along with Banquo, with those terrible beings so grim and so gruesome, yet withal so humanly malign—the Weird Sisters. Both these victorious generals are exposed to the same temptation, both are allied to the throne by blood, both have been of service to their country. It would have been as easy for Banquo to reach the coveted "golden round" as Macbeth. But when Banquo sees the witches he instinctively feels that their influence, though drawn from another sphere of being, is not for good, and he at once challenges them. It is to Macbeth they speak—Macbeth whose mind has been previously preparing itself for the reception of these seeds of evil. Why is Macbeth "enrapt?" Why is Banquo uninfluenced? We feel at once that the former hears in the words of the witches the echo of his own thoughts. He knows no higher law than self-aggrandisement, or perhaps he has allowed those evil thoughts to choke his realisation of the higher law. Banquo, we recognise, has within him moral stamina altogether absent in Macbeth. We see at a glance that the heroism of the latter is but for his own advancement, that the witches' promptings to evil have found a responsive chord in his previous plans and projects ;

MACBETH

Introduction

in a word, that the supernatural has only cherished and fostered the germinating designs of the natural, and that evil ultimately is to triumph. Banquo instantly realises that what the witches hint is a subtle temptation; Macbeth, whose sole idea of "good" is the attainment of his ambition, feels only that the supernatural soliciting "cannot be ill," for "if ill, why hath it given me earnest of success commencing in a truth?" At the same time Macbeth knows that this "so-called "truth" is but the evil in his own heart seeking excuse for the fulfilment of its base ambition by the murder of Duncan. The very dread inspired by the horrible aspect of the witches is as nothing compared with his own awful imaginings, which their suggestions tend to foster into ranker growth. So terrible are these that, though he never for a moment gives up his longing to be king, he strives to still his conscience by the hope that the kingdom may be obtained by "some chance" without resorting to that deed, the horror of the very thoughts of which "Unfix my hair and make my seated heart knock at my ribs against the use of nature."

As Macbeth leaves the stage on his fell mission, Lady Macbeth enters, in order that the tension of terror may not for an instant be relaxed. Gradually she tightens the strain of anguish until we feel as though human endurance could stand no more, as, for instance, when she says, "They have awaked and 'tis not done: the attempt and not the deed confound us." And then comes that touch of nature which will not be suppressed, "Had he not resembled my father as he slept I had done it." Macbeth now enters—the deed is done—the Rubicon of Guilt is crossed; henceforth we but follow the lost souls down the path of deeper perdition—a path they tread with ever-increasing agony.

No sooner has Macbeth's dagger reached the heart of Duncan than, like the Eumenides of Greek Tragedy, Nemesis starts up to dog for ever the footsteps of the guilty pair from their deed to their doom. Ambition was the fiend which lured Macbeth to his ruin. For ambition he staked his soul. He won the stake but he lost his soul. Macbeth's character and fate is the most impressive commentary on Wolsey's heart-broken appeal to his friend, Thomas Cromwell (*Henry VIII.*, III. ii. 440)—an appeal the point of which was emphasised

Introduction

THE TRAGEDY OF

by the trend of his own terrible experience — “Cromwell, I charge thee, fling away ambition ; by that sin fell the angels.”

Lady Macbeth is one of Shakespeare's masterpieces. For soaring sublimity of conception and unerring psychologic truth in execution, the portrait is unquestionably the greatest of the dramatist's female characters. She is impressive alike for her pure womanliness and her super-womanliness. She has all a woman's keen affection : she loves her husband passionately, so that she is ready to do all and to dare all for his sake ; she had loved her father, so much so that Duncan's resemblance to her parent causes her to recoil from murdering him. She is purely feminine in her love of babes and their infantile ways, and in her physical repugnance to the sight and smell of blood. Yet, on the other hand, she towers into super-womanly grandeur in those scenes where she buttresses the yielding purpose of her husband by placing the support of her own relentless resolution behind him. She is a woman whose ambition is as boundless as her husband's. No place but the highest would content her, and as she possesses exceptional intellectual powers, resistless energy and force of character, iron determination and a nature in which the passion of ambition has dominated all feminine feebleness, she is really the mainspring to which for several scenes the action of the play owes its motion. Macbeth, in the seventh scene of the first Act, would fain recoil from the deed. The moral guilt of the murder does not appal him in the least. It is the difficulty of the enterprise, the chances of being discovered, of incurring the loss of outward honour and respect which gives him pause, until goaded into irrevocable decision by the sting of his wife's taunts and the vitriolic acidulousness of her sarcasm—“Wouldst thou live a coward in thine own esteem ?” “Art thou afraid to be the same in act as in desire ?”—he yields to do her will.

Lady Macbeth, driven on by the overmastering demon of Ambition, flouts at the ordinances and restrictions of that supreme ethical code which is the tie of connection between humanity and its Maker. She stifles all regard for moral law, all dread of the inevitable penalty to be exacted by avenging conscience, all fear of consequences. “I dare” with her is the obedient

MACBETH

Introduction

henchman of "I would," provided the end is of sufficient magnitude to compensate by its attainment for the difficulties and dangers of the quest. She is intellectually strong enough during waking hours to deaden, by the dynamic force of her will, the anguish of the retributive lashings of remorse. But during hours of slumber, when the peerless intellect is no longer on its throne, the terrible nature of the punishment the outraged moral law is inflicting on the offender becomes apparent. So dreadful is the ordeal that the body sinks under it, the fleshly envelope being literally consumed by the moral furnace fires of expiatory anguish.

It may be noted that as long as Macbeth stood out in the full strength of his sturdy manhood, seemingly unaffected by the moral consequences of his act, Lady Macbeth showed no signs of feeling. But when the Até of Retributive Expiation showed that it was assailing her husband's nature through the most frightful and fatal of all its avenues—the imagination, when his punishment began to be visualised before him in the phantom presence of his murdered victims, and his mind commenced to totter under the awful strain, she was unable to endure the tension, and literally died of mental unrest coupled with remorse.

Finally, several reasons might be adduced for maintaining the opinion that the *source* of Lady Macbeth's motives is to be sought for not so much in the Ambition to see herself a *queen* as to see Macbeth a *king*. In other words, her love for her husband, and her consequent desire to see him promoted, were stronger than her personal ambition.

In portraying the character of Lady Macbeth, Shakespeare received no help from Holinshed's *Chronicle*. It is his own creation, and takes rank as one of his masterpieces of character-study. Macbeth and she are foils the one to the other, she exhibiting the qualities which he lacks. From the moment that her affection for her lord and master decides her to support him in his ambitious but guilty courses—and Shakespeare, with delicate but unerring skill, lets us see in various unmistakable ways how deep that affection is—she pursues her purpose with a dogged tenacity and strength of will that are in marked contrast to the vacillation of Macbeth. The marvellous truth of Shakespeare's

Introduction

THE TRAGEDY OF

art is never more saliently in evidence than in those scenes wherein he introduces some traits indicative of feminine softness and affection. Had there been no relief to the tension she would have been a monster, not a woman. In that pathetic sleep-walking scene, where she appears for the last time, amid all the anguish of her involuntary retrospect there is no note of blame as regards Macbeth. All is extenuation. "Come, come, come, come, give me your hand; what's done, cannot be undone" (Act V. Sc. i. 70); and with those last words of unfaltering fidelity to him whose vaulting ambition had wrecked both their lives, she passes into the Eternal Silence.

The Other Characters.—The two leading characters, as we have said, are conceived upon a scale of dramatic proportions so colossal and Titanic as completely to dwarf all the others. "**DUNCAN THE GRACIOUS**" is a monarch of true nobility, both of nature and demeanour—such an one as honours the crown as much as it doth honour him. The difference between the historic and the legendary Duncan is somewhat curious. Professor Hume Brown says: "Duncan's reign was as unfortunate as it was brief. During the reign of his grandfather he had been set over Strathclyde on the death of Owen, the last of its independent kings. In his succession to the Scottish throne on the death of his grandfather, the hereditary enemy of his house, Aldred, Earl of Northumbria, seized the opportunity of the youth, and possibly the weakness of Duncan, and devastated Strathclyde." On another occasion Duncan suffered a cruel reverse from the same enemy (*Hist. Scot.*, Vol. I. p. 55). Duncan was also twice heavily defeated by Thorfinn, Mormaer (independent thane or Earl) of Sutherland, Ross and Caithness. In a word, he was a weak ruler, a poor soldier, and one whose virtues were more negative than positive. The legendary Duncan had "borne his faculties so meek," had also "been so clear in his great office, that his virtues did plead like angels, trumpet-tongued, against the deep damnation of his taking-off" (Act I. Sc. vii. 16).

Banquo is a sterling single-hearted soldier, whose one desire is to act faithfully and loyally in the sight of God and man. He dreads even the suggestion of evil. When Macbeth turns to

MACBETH

Introduction

him after the prophecies of the "Weird Sisters" regarding Glamis and Cawdor have been fulfilled, and says,—

"Do you not hope your children shall be kings?"

the manly, open-hearted soldier, who had neither begged the witches' favours nor feared their hate, replies, with solemn emphasis,—

"—oftentimes to win us to our harm
The instruments of darkness tell us truths.
Win us with honest trifles to betray's
In deepest consequence."

He is one whom prosperity cannot spoil nor adversity depress—a man, of solid goodness all compact. MALCOLM and DONALBAIN are the sons of the murdered Duncan, but the latter is only a name. The former, who afterwards became known to history as Malcolm Canmore, is portrayed as a cool, sagacious, far-seeing man, eminently gifted with all the qualities which make for leadership. With marvellous skill Shakespeare shows the attributes in germ which were afterwards to raise Malcolm into the position of one of the great makers of history in the eleventh century. He is as watchful and cautious as Duncan was unsuspecting. "Modest wisdom plucked him from over-credulous haste." He even goes so far as to blacken his own character in order to test Macduff's sincerity. In a word, constant watchfulness is the leading characteristic in the nature of Malcolm. MACDUFF is a finely-drawn portrait of a patriotic Scot. As Gervinus says, "He is described in the play as noble, wise, clear-sighted, and as choosing well his opportunity. Thus noble, blameless and clement, we should think Macduff entirely wanting in that goad of sharp ambition necessary to make him a victorious opponent of Macbeth and to enable him to stand his ground against that mighty and infuriated man. The poet, therefore, by the horrible extermination of his family, divests him of the milk of human kindness and makes him by this means at once fitted to be the conqueror of Macbeth." Macduff enlists our sympathy by the profound pathos of his lament over his murdered wife and babes, and also owing to the fact that by his hurried departure from Scotland to save himself from the bloodthirsty designs of the tyrant he had incurred the

Introduction

THE TRAGEDY OF

imputation of heartlessness and cowardice even from his own wife and friends (Act IV. Sc. ii.). Lady Macduff, who only appears in one scene, seems to be a nervous, highly-strung woman, interesting herself only in her domestic duties, and utterly incapable when overtaken by disaster to do aught than bemoan in querulous tones the hardness of her fate.

The other *dramatis personæ* are in some cases mere outlines—shadows cast upon the screen of time with but faint semblance to flesh-and-blood reality. Such are Fleance, Menteith, Angus, Caithness, the Younger Siward, etc. On the other hand certain of the characters start into vivid relief against the mythico-historic background, being drawn with a few rapid strokes indicative of the peerless artist. Such are Lennox, Ross, Old Siward, Seyton, the Doctor and the Gentlewoman, the Porter and others. These personages are as marvellous in their truth to life as in their close ethical affinity to the moral *motif* of this great drama.

Such then are the characters and the forces whose action and interaction the poet brings before us in *Macbeth*. The plot evolves itself with a swiftness and directness that is Homeric. The interest steadily increases, while the impending horror momentarily grows in intensity, until the strain culminates in the terrible *dénouement*. But with the skill of the supreme artist Shakespeare gives us brief breathing spaces in the midst of all the storm and stress of accumulating terror and disaster, such as the conversations between Ross and the "Old Man" (Act II. Sc. iv. 1-20) and between Ross and Macduff (Act II. Sc. iv. 21-41), else the anguish would become overpowering.

Technique of the Play.—The student should note how successfully the various acts and scenes are welded together into one grand harmonious whole, so as to make *Macbeth*, as Campbell says, "our greatest possession in dramatic poetry." This is noticeable not only in the manner in which scenery harmonises with incident and incident with the development of plot, but also (and this is the essence of drama) in the way in which the words and actions of each of the personages have a uniform bearing on the gradual unfolding of their character. As illustrating the first, let him study the way in which Shakespeare has realised and brought

MACBETH

Introduction

before us the surroundings amidst which the witches appear, or the site of Macbeth's castle ; let him note how skilfully the accessories are chosen in the great scene (Act II. Sc. ii.) in which Duncan's murder is described—the shrieking of the owl, the eerie sounds issuing from nobody knows where, (and above all let him mark that supreme touch which represents Duncan's sons half awaking from sleep at the fatal moment.) As illustrating the second we need only refer to the art with which Macbeth's progress in crime is brought out. We see the struggle in his soul—ambition, irresolution, fear and other emotions contending for the mastery, till at last he imbrues his hands in the blood of his kinsman and sovereign, and reaches “the full meridian of his glory”—“King, Cawdor, Glamis, all.” From that point there is no turning back. “To be thus is nothing but to be safely thus,” is henceforth his aim.

Metrical Analysis.—By metre we mean the regulated or *measured* (*metron*, from which metre comes, is a Greek word meaning measure) succession of certain groups of syllables in which poetry is usually written. The Greeks and the Romans measured off their lines into a certain number of feet, and the name of each foot depended on the *length* and number of the vowels in the words composing it. The special variety or kind of verse, of which the line quoted below is an example, was named after the number of feet it contained.¹ A vowel was *long* or *short*, and every syllable in every word was *always* of the same length (we need not here consider the exceptions) and so could be put only to the same purpose in any line. A long syllable was marked thus—quōs ; a short thus—sūb. Let us take as an example the following Virgilian line, called *hexameter* because it contains six feet made up thus :—

Quōs ōgō/sēd mōt/ōs prāe/stāt cōm/pōnērē/flūctūs/.

Modern English poetry is based on quite a different principle. The feet are determined by “stress” or “accent.” Each line of the verse in which *Macbeth* is written—called *blank*

¹ Thus, in addition to hexameter, we have pentameter (five-measured), tetrameter (four-measured), etc.

Introduction

THE TRAGEDY OF

verse because of the absence of rhyme¹—has five “stresses” or “accents,” this stress falling, in a typical or normal line, on the second syllable of each group, thus (Act I. Sc. iv. 49):—

On which/ I must/ fall down/, or else/ o'er leap/.

Stress does not concern itself with the length (or *quantity* as it is often called when we are dealing with classical measures) of vowel or syllable: it simply refers to the resting of the voice on a syllable.

In Greek and Latin verse of the type of which we have given an example above, variety was secured by having measures containing three syllables (dactyls) and two syllables (spondees) interwoven in various patterns so to speak. In blank verse the same end is arrived at by many devices. Naturally, when it was first used, it was somewhat monotonous and stereotyped in character. It was only after a great deal of practice that Shakespeare himself succeeded in “beating out” the grand rhythmical “music” of such plays as *Hamlet*, *Macbeth*, and *The Tempest*.

The Normal Shakespearian Metre.—What may be styled the normal or usual measure employed by Shakespeare consists of five feet and is sometimes called Iambic Pentameter, the prosodic symbol being 5xa, and the formula (“a” standing for “accented syllable” and “x” for “unaccented”) being xa/xa/xa/xa/xa/.

The spring/the head/the foun/tain of/your blood/.

Variations and Exceptions.—Variations from this normal type or line of five stresses are:—

(1) The stress may be made to fall in any of the five groups on the first member of the group. This is known as “Inversion of Stress,” thus:—

Nothing/ afraid/ of what/ thyself/ didst make/ (Act I. Sc. iii. 96).

*As breath/ into/ the wind/. Would they/ had stray'd/
The effect/ and it !/ Come to/ my wo/man's breast/.*

N.B.—This inversion of accent occurs most frequently after a stop or pause, and as this occurs oftenest at the end of a line it is in the first group we expect to find examples.

¹ The exceptions are dealt with on pp. xxxix-xl.

MACBETH

Introduction

(2) More than two syllables may go to make up a foot, and that in a variety of ways and for different reasons.

(a) *What a haste/* looks through/ his eyes/ so should/ he look/.
(Act I. Sc. ii. 46.)

“a” is a very unemphatic syllable. (Compare II. ii. 62.)

(b) For mine/ own *safeties/*: you may/ be right/ly just/.
(Act IV. Sc. iii. 30.)

The pause coming after “safeties” accounts for this, and so we most frequently find the extra syllable at the end of a line as :—

To know/it fur/ther. Fears/ and scrup/les shake/us.

N.B.—The superfluous syllable at the end is rarely a monosyllable as it is here. It is (with other reasons) because of the frequency of this kind of ending, often called a feminine ending, that doubts have been cast upon the Shakespearian authorship of *Henry VIII.* See Abbot, *Shakespearian Grammar*, page 332.

(3) A pause may sometimes, on the other hand, take the place of a syllable. In this way a line may seem *too short*. There are many such examples in the present play as :—

Died/ every day/ she lived/.—Fare/thee well.

N.B.—On this principle more than one group may be wanting, especially in passages expressive of haste (as in a narrative) or passion, see Act I. Sc. ii. 20. The above line may also be read and stressed like the lines explained under *f*. So Act II. Sc. ii. 51 admits of an alternative method.

(4) Words like *the, as, have, whether, ever, either*, which in ordinary conversation are contracted, are often to be *scanned* (that is, counted in the stress group) as they are spoken, thus :—

(a) Stop up/ the access/ and pass/age to/ remorse/.
(Act I. Sc. v. 45.)

(β) Are hired/ to bear/ their staves/; *either* thou/, Macbeth/.
(Act V. Sc. vii. 18.)

(γ) Might have/ been mine/! only/ I have left/ to say/ (where found).

(δ) Which he/ deserves/ to lose/. Whether he was/ combin/ed.
(Act I. Sc. iii. 111.)

This is a difficult line. Both “whether” and “he” are

Introduction

THE TRAGEDY OF

slurred over in reciting it and "combined" has a feminine ending. (*See* under (c).)

(5) This principle of elision is extended to other words, and we find unstressed or unaccented syllables crushed out or slurred over. Examples from this play are :—

(α) Of the/ impe/rial theme/. I thank/ you ^{gemmen/}.
(Act I. Sc. iii. 129.)

Gentlemen is so pronounced *vulgarly* still = gemmen.

(β) Of hor/rid hell/ can come/ a devil/ more damn'd/.
(Act IV. Sc. iii. 56.)

This is still the Scots pronunciation of devil = deil.

(γ) When liv/ing light/ should kiss it/. 'Tis unna/^{tural/}.
(Act II. Sc. iv. 10.)

Unnatural is still so pronounced by uneducated people. Notice the feminine ending.

(δ) Whose ex/ecu/tion takes/ your en/^{emy} off/.
(Act III. Sc. i. 105.)

(ε) Put on/ their in/^{struments/}. Receive/ what cheer/ you may/.
(Act IV. Sc. iii. 259.)

Here we have slur and an extra foot before the pause.

N.B.—There are many other examples which students will be able to recognise for themselves. "Conference," "ravishing," "prowess," "prophesying," are some of the words so treated in this play.

Seeming difficulties can often be explained by the fact that many words were pronounced differently in Shakespeare's time. Even in our own day some people say all'ies, others allies'. Fire,¹ fare, here, cold, feel and many other such words could be pronounced as dissyllables.

(α) This ig/^{norant} pres/ent, and I fe/^{el} now/.
(Act I. Sc. v. 58.)

(β) The new/^{est} state/. This is/ the ser/^{geant}.

Sergeant is trisyllabic.

¹ The Scots pronunciation of such words as fire and fare is, to the ear, still distinctly dissyllabic.

MACBETH

Introduction

So in Act I. Sc. ii. 34 captain = capitaine : in Act I. Sc. iii. 84 we have in'sane : in Act I. Sc. v. 28 we have chast'ise : in Act II. Sc. iii. 63 we have obs'cure : in Act III. Sc. iv. 66 we have author'ized : in Act IV. Sc. iii. 93 we have persev'(e)rance (three syllables) and so on.

In lines containing proper names difficulties are explicable on the principle that these are frequently subject to contraction :—

To wake/ Northum/berland/ and war/like Siward/.
(Act III. Sc. vi. 31.)

Glamis/ hath mur/der'd sleep/ and there/fore Cawdor/.

Glamis is sometimes monosyllabic, just as Hecate is nearly always dissyllabic.

When a line is divided between two speakers extra syllables may come in by overlapping.

Cousins/, a word/, I pray you/.
Two truths/ are told/.

Here "you" is superfluous.

Sometimes we find lines with six stresses. These are called Alexandrines, and such verse is the ordinary vehicle of French tragedy. This kind of verse is so called either because it was used in an old French poem on Alexander the Great, or from the Christian name Alexandre of Alexandre de Bernay, a French poet. An example is found in the line :—

As can/nons o/vercharged/ with dou/ble crack/ so they/.
(Act I. Sc. ii. 37.)

Some authorities, however, get rid of these Alexandrine lines by explaining them like the lines in (2) and (5), thus—

As cannons/ o'ercharged/ with dou/ble crack/ so they/.

All these variations on the oldest form of blank verse, where there was a stop in the sense and movement at the end of each line, producing an effect much like that which the ordinary schoolboy delights in when he reads poetry, have rescued it from monotony, and made it capable of expressing every desirable nuance of rhythm. Generally speaking, we may say that, *cateris*

Introduction

THE TRAGEDY OF

paribus, the more varied the rhythm of a play, the later the date to which it may be assigned.

The Use of Rhyme.—An examination of *Macbeth* will reveal the fact that rhyme is found (1) in the Witch scenes, (where, moreover, the stresses in a line are either three or four, and in Act I. are often *inverted* with an extra syllable at the end, as “he’ shall live’ a man for ‘bid”), and (2) pretty often at the end of a scene or speech. Examples of (2) will be found *passim*. Generally only two lines rhyme, but at the end of the play we find four. The use of this rhymed couplet becomes more infrequent the later the play. We have already mentioned two reasons for its use. Others might be adduced. Like figures of speech in prose, these rhymes are used to colour, heighten and give variety and force to the verse as well as to emphasise the sentiment.

Use of Prose.—Prose occurs in Act I. Sc. v. in the Porter Scene, in Act V. Sc. ii. in the dialogue between Lady Macduff and her son, and finally in Act. V. Sc. i. when the doctor uses it in interrogating the waiting-gentlewoman. Letters are naturally always given in prose, and the other cases exemplify what we know, from a collation of the other plays, to be the uses to which Shakespeare puts prose, viz., to render quiet scenes, or comic situations, or the talk of persons of inferior station such as servants. Sometimes it is used when quite an opposite effect is aimed at, as in Scene v., when the mad mutterings of Lady Macbeth are given in prose. All the uses can readily be seen to fall under the head of what we call “rhetorical device.”

Summary of Rules.—The pupil with advantage may remember the following rules, which will assist him in pursuing the critical study of Shakespeare’s plays :—

1. If Rhyme is present in a marked degree the play probably has been written early in Shakespeare’s life.
2. If Rhyme is little in evidence, the date of composition is likely to have been late.
3. A Stopped Line or Couplet is one where the sense and the rhythm are wholly contained within that line or couplet.

MACBETH

Introduction

4. An Unstopped Line or Couplet is one where the sense is not wholly contained in that line or couplet, but runs over into the next or succeeding lines.

5. The presence, in any abundance, of Stopped Lines and Couplets in a play constitutes another argument in favour of the play being of early date; while the presence of Unstopped Lines and Couplets, or, in other words, when the sense overruns the limits of the *line* or *couplet*, creates a presumption that the play is of late date.

6. Light Endings or monosyllables on which the voice rests lightly are also a sign of an early date of composition.

7. Weak Endings or monosyllables whereon the voice can find no place to rest are evidence of a late date.

8. The presence of Double or Feminine Endings, in other words of an extra foot at the end of the line, is strong presumption of late date.



DRAMATIS PERSONÆ.

DUNCAN, *king of Scotland.*

MALCOLM,
DONALBAIN, } *his sons.*

MACBETH,
BANQUO, } *generals of the King's army.*

MACDUFF,
LENNOX,
ROSS,
MENTEITH, } *noblemen of Scotland.*
ANGUS,
CAITHNESS,

FLEANCE, *son to Banquo.*

SIWARD, *earl of Northumberland, general of the English forces.*

YOUNG SIWARD, *his son.*

SEYTON, *an officer attending on Macbeth.*

Boy, *son to Macduff.*

An English Doctor.

A Scotch Doctor.

A Sergeant.

A Porter.

An Old Man

Lady MACBETH.

Lady MACDUFF.

Gentlewoman attending on Lady Macbeth

HECATE.

Three Witches.

Apparitions.

Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants,
and Messengers.

SCENE: *Scotland; England.*



WHEN SHALL WE THREE MEET AGAIN ?

Act I. Sc. i.

The Tragedy of Macbeth.

ACT FIRST.

Scene I.

A desert place.

Thunder and lightning. Enter three Witches.

First Witch. When shall we three meet again

In thunder, lightning, or in rain?

Sec. Witch. When the hurlyburly's done,

When the battle's lost and won.

Third Witch. That will be ere the set of sun.

First Witch. Where the place?

Sec. Witch. Upon the heath.

Third Witch. There to meet with Macbeth.

First Witch. I come, Graymalkin.

All. Paddock calls :—anon!

Fair is foul, and foul is fair.

Hover through the fog and filthy air.

10

[*Exeunt.*]

Scene II.

A camp near Forres.

Alarum within. Enter Duncan, Malcolm, Donalbain,

Lennox, with Attendants, meeting a bleeding Sergeant.

Dun. What bloody man is that? He can report,

As seemeth by his plight, of the revolt

The newest state.

Mal.

This is the sergeant

Who like a good and hardy soldier fought
'Gainst my captivity. Hail, brave friend !
Say to the king the knowledge of the broil
As thou didst leave it.

Ser.

Doubtful it stood ;

As two spent swimmers, that do cling together
And choke their art. The merciless Macdonwald—
Worthy to be a rebel, for to that 10
The multiplying villanies of nature
Do swarm upon him—from the western isles
Of kerns and gallowglasses is supplied ;
(And fortune, on his wretched quarrel smiling,
Show'd like a rebel's lass) but all 's too weak :
For brave Macbeth—well he deserves that name—
Disdaining fortune, with his brandish'd steel
Which smoked with bloody execution,
Like valour's minion carved out his passage
Till he faced the slave ; 20
Which ne'er shook hands, nor bade farewell to him,
Till he unseam'd him from the nave to the chaps,
And fix'd his head upon our battlements.

Dun. O valiant cousin ! worthy gentleman !*Ser.* As whence the sun 'gins his reflection

Shipwrecking storms and direful thunders break,
So from that spring whence comfort seem'd to come
Discomfort swells. Mark, king of Scotland, mark :
No sooner justice had, with valour arm'd,
Compell'd these skipping kerns to trust their heels,
But the Norweyan lord, surveying vantage, 31
With furbish'd arms and new supplies of men,
Began a fresh assault.

Dun.

Dismay'd not this

MACBETH

Act. I. Sc. ii.

Our captains, Macbeth and Banquo ?

Ser.

Yes ;

As sparrows eagles, or the hare the lion.

If I say sooth, I must report they were

As cannons overcharged with double cracks ; so they

Doubly redoubled strokes upon the foe :

Except they meant to bathe in reeking wounds,

Or memorize another Golgotha,

40

I cannot tell—

But I am faint ; my gashes cry for help.

Dun. So well thy words become thee as thy wounds ;

They smack of honour both. Go get him surgeons.

[*Exit Sergeant, attended.*]

Who comes here ?

Enter Ross.

Mal.

The worthythane of Ross.

[*Len.* What a haste looks through his eyes ! So should he
look

That seems to speak things strange.)

Ross.

God save the king !

Dun. Whence camest thou, worthythane ?

Ross.

From Fife, great king ;

Where the Norweyan banners flout the sky

And fan our people cold. Norway himself

50

With terrible numbers,

Assisted by that most disloyal traitor

Thethane of Cawdor, began a dismal conflict ;

Till that Bellona's bridegroom, lapp'd in proof,

Confronted him with self-comparisons,

Point against point rebellious, arm 'gainst arm,

Curbing his lavish spirit : and, to conclude,

The victory fell on us.

Dun.

Great happiness !

Ross. That now

Sweno, the Norways' king, craves composition ;

Nor would we deign him burial of his men 60

Till he disbursed, at Saint Colme's inch,

Tén thousand dollars to our general use.

Dun. No more that thane of Cawdor shall deceive

Our bosom interest : go pronounce his present death,

And with his former title greet Macbeth.

Ross. I'll see it done.

Dun. What he hath lost, noble Macbeth hath won.

[*Exeunt.*

Scene III.

A heath.

Thunder. Enter the three Witches.

First Witch. Where hast thou been, sister ?

Sec. Witch. Killing swine.

Third Witch. Sister, where thou ?

First Witch. A sailor's wife had chestnuts in her lap,

And mounch'd, and mounch'd, and mounch'd. ' Give
me,' quoth I :

' Aroint thee, witch ! ' the rump-fed ronyon cries.

Her husband's to Aleppo gone, master o' the Tiger :

But in a sieve I'll thither sail,

And, like a rat without a tail,

I'll do, I'll do, and I'll do. 10

Sec. Witch. I'll give thee a wind.

First Witch. Thou'rt kind.

Third Witch. And I another.

MACBETH

Act I. Sc. iii.

First Witch. I myself have all the other ;

(And the very ports they blow,
All the quarters that they know
I' the shipman's card.)

I will drain him dry as hay :

Sleep shall neither night nor day

Hang upon his pent-house lid ;

20

He shall live a man forbid :

Weary se'nnights nine times nine

Shall he dwindle, peak, and pine :

Though his bark cannot be lost,

Yet it shall be tempest-tost.

Look what I have.

Sec. Witch. Show me, show me.

First Witch. Here I have a pilot's thumb,

Wreck'd as homeward he did come. [*Drum within.*

Third Witch. A drum, a drum !

30

Macbeth doth come.

All. The weird sisters, hand in hand,

Posters of the sea and land,

Thus do go about, about :

Thrice to thine, and thrice to mine,

And thrice again, to make up nine.

Peace ! the charm's wound up.

Enter Macbeth and Banquo.

Macb. So foul and fair a day I have not seen.

Ban. How far is't call'd to Forres ? What are these

So wither'd, and so wild in their attire,

40

That look not like the inhabitants o' the earth,

And yet are on't ? Live you ? or are you aught

That man may question ? You seem to understand me,

By each at once her choppy finger laying
Upon her skinny lips : you should be women,
And yet your beards forbid me to interpret
That you are so.

Macb. Speak, if you can : what are you ?

First Witch. All hail, Macbeth ! hail to thee, thane of
Glamis !

Sec. Witch. All hail, Macbeth ! hail to thee, thane of
Cawdor !

Third Witch. All hail, Macbeth, thou shalt be king here-
after ! 50

Ban. Good sir, why do you start, and seem to fear
Things that do sound so fair ? I the name of truth,
Are ye fantastical, or that indeed
Which outwardly ye show ? My noble partner
You greet with present grace and great prediction
Of noble having and of royal hope,
That he seems rapt withal : to me you speak not :
If you can look into the seeds of time,
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear 60
Your favours nor your hate.

First Witch. Hail !

Sec. Witch. Hail !

Third Witch. Hail !

First Witch. Lesser than Macbeth, and greater.

Sec. Witch. Not so happy, yet much happier.

Third Witch. Thou shalt get kings, though thou be none :
So all hail, Macbeth and Banquo !

First Witch. Banquo and Macbeth, all hail !

Macb. Stay, you imperfect speakers, tell me more : 70
By Sinel's death I know I am thane of Glamis ;

MACBETH

Act I. Sc. iii.

But how of Cawdor ? the thane of Cawdor lives,
 A prosperous gentleman ; and to be king
 Stands not within the prospect of belief,
 No more than to be Cawdor. Say from whence
 You owe this strange intelligence ? or why
 Upon this blasted heath you stop our way
 With such prophetic greeting ? Speak, I charge you.

[Witches vanish.]

Ban. The earth hath bubbles as the water has,
 And these are of them : whither are they vanish'd ? 80

Macb. Into the air, and what seem'd corporal melted
 As breath into the wind. Would they had stay'd !

Ban. Were such things here as we do speak about ?
 Or have we eaten on the insane root
 That takes the reason prisoner ?

Macb. Your children shall be kings.

Ban. You shall be king.

Macb. And thane of Cawdor too : went it not so ?

Ban. To the selfsame tune and words. Who's here ?

Enter Ross and Angus.

Ross. The king hath happily received, Macbeth,
 The news of thy success : and when he reads 90
 Thy personal venture in the rebels' fight,
 His wonders and his praises do contend
 Which should be thine or his : silenced with that,
 In viewing o'er the rest o' the selfsame day,
 He finds thee in the stout Norweyan ranks,
 Nothing afeard of what thyself didst make,
 Strange images of death. As thick as hail
 Came post with post, and every one did bear
 Thy praises in his kingdom's great defence,

And pour'd them down before him.

Ang. We are sent 100

To give thee, from our royal master, thanks ;
Only to herald thee into his sight,
Not pay thee.

Ross. And for an earnest of a greater honour,
He bade me, from him, call thee thane of Cawdor.
In which addition, hail, most worthy thane !
For it is thine.

Ban. What, can the devil speak true ?

Macb. The thane of Cawdor lives : why do you dress me
In borrow'd robes ?

Ang. Who was the thane lives yet,
But under heavy judgement bears that life 110
Which he deserves to lose. Whether he was com-
bined

With those of Norway, or did line the rebel
With hidden help and vantage, or that with both
He labour'd in his country's wreck, I know not ;
But treasons capital, confess'd and proved,
Have overthrown him.

Macb. [*Aside*] Glamis, and thane of Cawdor :
The greatest is behind.—Thanks for your pains.—
Do you not hope your children shall be kings,
When those that gave the thane of Cawdor to me
Promised no less to them ?

Ban. That, trusted home, 120
Might yet enkindle you unto the crown,
Besides the thane of Cawdor. But 'tis strange :
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray 's

MACBETH

Act I. Sc. iii.

In deepest consequence.

Cousins, a word, I pray you.

Macb. [Aside] Two truths are told,
As happy prologues to the swelling act
Of the imperial theme.—I thank you, gentlemen.—
[Aside] This supernatural soliciting 130
Cannot be ill; cannot be good: if ill,
Why hath it given me earnest of success,
Commencing in a truth? I amthane of Cawdor:
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings:
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function 140
Is smother'd in surmise, and nothing is
But what is not.

Ban. Look, how our partner's rapt.

Macb. [Aside] If chance will have me king, why, chance
may crown me,
Without my stir.

Ban. New honours come upon him,
Like our strange garments, cleave not to their mould
But with the aid of use.

Macb. [Aside] Come what come may,
Time and the hour runs through the roughest day.

Ban. Worthy Macbeth, we stay upon your leisure.

Macb. Give me your favour: my dull brain was wrought
With things forgotten. Kind gentlemen, your pains
Are register'd where every day I turn 151
The leaf to read them. Let us toward the king.

Act I. Sc. iv.

THE TRAGEDY OF

Think upon what hath chanced, and at more time,
The interim having weigh'd it, let us speak
Our free hearts each to other.

Ban. Very gladly.

Macb. Till then, enough. Come, friends. [*Exeunt.*]

Scene IV.

Forres. The palace.

Flourish. Enter Duncan, Malcolm, Donalbain, Lennox, and Attendants.

Dun. Is execution done on Cawdor? Are not
Those in commission yet return'd?

Mal. My liege,
They are not yet come back. But I have spoke
With one that saw him die, who did report
That very frankly he confess'd his treasons,
Implored your highness' pardon and set forth
A deep repentance: nothing in his life
Became him like the leaving it; he died
As one that had been studied in his death,
To throw away the dearest thing he owed
As 'twere a careless trifle.

10

Dun. There's no art
To find the mind's construction in the face:
He was a gentleman on whom I built
An absolute trust.

Enter Macbeth, Banquo, Ross, and Angus.

O worthiest cousin!
The sin of my ingratitude even now
Was heavy on me: thou art so far before,
That swiftest wing of recompense is slow

MACBETH

Act I. Sc. iv.

To overtake thee. Would thou hadst less deserved,
That the proportion both of thanks and payment
Might have been mine ! only I have left to say, 20
More is thy due than more than all can pay.

Macb. The service and the loyalty I owe,
In doing it, pays itself. Your highness' part
Is to receive our duties : and our duties
Are to your throne and state children and servants ;
Which do but what they should, by doing every thing
Safe toward your love and honour.

Dun. Welcome hither :
I have begun to plant thee, and will labour
To make thee full of growing. Noble Banquo,
That hast no less deserved, nor must be known 30
No less to have done so : let me 'infold thee
And hold thee to my heart.

Ban. There if I grow,
The harvest is your own.

Dun. My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow. Sons, kinsmen, thanes,
And you whose places are the nearest, know,
We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter
The Prince of Cumberland : which honour must
Not unaccompanied invest him only, 40
But signs of nobleness, like stars, shall shine
On all deservers. From hence to Inverness,
And bind us further to you.

Macb. The rest is labour, which is not used for you :
I'll be myself the harbinger, and make joyful
The hearing of my wife with your approach ;

So humbly take my leave.

Dun.

My worthy Cawdor!

Macb. [*Aside*] The Prince of Cumberland! that is a step
On which I must fall down, or else o'erleap,
For in my way it lies. Stars, hide your fires; 50
Let not light see my black and deep desires:
The eye wink at the hand; yet let that be
Which the eye fears, when it is done, to see. [*Exit.*

Dun. True, worthy Banquo; he is full so valiant,
And in his commendations I am fed;
It is a banquet to me. Let's after him,
Whose care is gone before to bid us welcome:
It is a peerless kinsman. [*Flourish. Exeunt.*

Scene V.

Inverness. Macbeth's castle.

Enter Lady Macbeth reading a letter.

Lady M. 'They met me in the day of success; and
I have learned by the perfectest report, they
have more in them than mortal knowledge.
When I burned in desire to question them
further, they made themselves air, into which
they vanished. Whiles I stood rapt in the
wonder of it, came missives from the king, who
all-hailed me "Thane of Cawdor;" by which
title, before, these weird sisters saluted me, and
referred me to the coming on of time, with 10
"Hail, king that shalt be!" This have I
thought good to deliver thee, my dearest
partner of greatness, that thou mightst not lose
the dues of rejoicing, by being ignorant of what

MACBETH

Act I. Sc. v.

greatness is promised thee. Lay it to thy heart,
and farewell.'

Glamis thou art, and Cawdor, and shalt be
What thou art promised : yet do I fear thy nature ;
It is too full o' the milk of human kindness
To catch the nearest way : thou wouldst be great ;
Art not without ambition, but without 20
The illness should attend it : what thou wouldst highly,
That wouldst thou holily ; wouldst not play false,
And yet wouldst wrongly win : thou'ldst have, great
Glamis,

That which cries ' Thus thou must do, if thou have it ;
And that which rather thou dost fear to do
Than wishest should be undone.' Hie thee hither,
That I may pour my spirits in thine ear,
And chastise with the valour of my tongue
All that impedes thee from the golden round,
Which fate and metaphysical aid doth seem 30
To have thee crown'd withal.

Enter a Messenger.

What is your tidings ?

Mess. The king comes here to-night.

Lady M.

Thou'rt mad to say it :

Is not thy master with him ? who, were't so,
Would have inform'd for preparation.

Mess. So please you, it is true : our thane is coming :
One of my fellows had the speed of him,
Who, almost dead for breath, had scarcely more
Than would make up his message.

Lady M.

Give him tending ;

He brings great news.

[*Exit Messenger.*]

The raven himself is hoarse
That croaks the fatal entrance of Duncan 40
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me, from the crown to the toe, top-full
Of direst cruelty! make thick my blood,
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep pace between
The effect and it! Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
Wherein your sightless substances 50
You wait on nature's mischief! Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry 'Hold, hold!'

Enter Macbeth.

Great Glamis! worthy Cawdor!
Greater than both, by the all-hail hereafter!
Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.

Macb. My dearest love,
Duncan comes here to-night.

Lady M. And when goes hence 60

Macb. To-morrow, as he purposes.

Lady M. O, never
Shall sun that morrow see!
Your face, my thane, is as a book where men
May read strange matters. To beguile the time,

MACBETH

Act I. Sc. vi.

Look like the time ; bear welcome in your eye,
Your hand, your tongue : look like the innocent flower,
But be the serpent under 't. He that 's coming
Must be provided for : and you shall put
This night's great business into my dispatch ;
Which shall to all our nights and days to come 70
Give solely sovereign sway and masterdom.

Macb. We will speak further.

Lady M. Only look up clear ;

To alter favour ever is to fear :

Leave all the rest to me.

[*Exeunt.*]

Scene VI.

Before Macbeth's castle.

*Hautboys and torches. Enter Duncan, Malcolm, Donalbain,
Banquo, Lennox, Macduff, Ross, Angus, and Attendants.*

Dun. This castle hath a pleasant seat ; the air
Nimble and sweetly recommends itself
Unto our gentle senses.

Ban. This guest of summer,
The temple-haunting martlet, does approve
By his loved mansionry that the heaven's breath
Smells wooingly here : no jutty, frieze,
Buttress, nor coign of vantage, but this bird
Hath made his pendant bed and procreant cradle :
Where they most breed and haunt, I have observed
The air is delicate.

Enter Lady Macbeth.

Dun. See, see, our honour'd hostess ! 10
The love that follows us sometime is our trouble,
Which still we thank as love. Herein I teach you

Act I. Sc. vii.

THE TRAGEDY OF

How you shall bid God 'ild us for your pains,
And thank us for your trouble.

Lady M. All our service
In every point twice done, and then done double,
Were poor and single business to contend
Against those honours deep and broad wherewith
Your majesty loads our house: for those of old,
And the late dignities heap'd up to them,
We rest your hermits.

Dun. Where's the thane of Cawdor? 20
We coursed him at the heels, and had a purpose
To be his purveyor: but he rides well,
And his great love, sharp as his spur, hath holp him
To his home before us. Fair and noble hostess,
We are your guest to-night.

Lady M. Your servants ever
Have theirs, themselves, and what is theirs, in compt,
To make their audit at your highness' pleasure,
Still to return your own.

Dun. Give me your hand;
Conduct me to mine host: we love him highly,
And shall continue our graces towards him. 30
By your leave, hostess. [*Exeunt.*]

Scene VII.

Macbeth's castle.

*Hautboys and torches. Enter a Sewer, and divers Servants
with dishes and service, and pass over the stage. Then
enter Macbeth.*

Macb. If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination

MACBETH

Act I. Sc. vii.

Could trammel up the consequence, and catch,
 With his surcease, success; that but this blow
 Might be the be-all and the end-all here,
 But here, upon this bank and shoal of time,
 We'd jump the life to come. But in these cases
 We still have judgement here; that we but teach
 Bloody instructions, which being taught return
 To plague the inventor: this even-handed justice 10
 Commends the ingredients of our poison'd chalice
 To our own lips. He's here in double trust:
 First, as I am his kinsman and his subject,
 Strong both against the deed; then, as his host,
 Who should against his murderer shut the door,
 Not bear the knife myself. Besides, this Duncan
 Hath borne his faculties so meek, hath been
 So clear in his great office, that his virtues
 Will plead like angels trumpet-tongued against
 The deep damnation of his taking-off; 20
 And pity, like a naked new-born babe,
 Striding the blast, or heaven's cherubin horsed
 Upon the sightless couriers of the air,
 Shall blow the horrid deed in every eye,
 That tears shall drown the wind. I have no spur
 To prick the sides of my intent, but only
 Vaulting ambition, which o'erleaps itself
 And falls on the other.

Enter Lady Macbeth.

How now! what news?

Lady M. He has almost supp'd: why have you left the chamber?

Macb. Hath he ask'd for me?

Act I. Sc. vii.

THE TRAGEDY OF

Lady M. Know you not he has? 30

Macb. We will proceed no further in this business:
He hath honour'd me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

Lady M. Was the hope drunk
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour 40
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would,'
Like the poor cat i' the adage?

Macb. Prithee, peace:

{ I dare do all that may become a man;
{ Who dares do more is none.

Lady M. What beast was't then
That made you break this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would 50
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both:
They have made themselves, and that their fitness now
Does unmake you. I have reared babes, and know
How tender 'tis to love the babe that owns me:
I would, while it was smiling in my face,
Have pluck'd my bosom from his boneless gums,
And dash'd the brains out, had I so sworn as you

MACBETH

Act I. Sc. vii.

Have done to this.

Macb.

If we should fail?

Lady M.

We fail!

But screw your courage to the sticking-place, 60
 And we'll not fail. When Duncan is asleep—
 Whereto the rather shall his day's hard journey
 Soundly invite him—his two chamberlains
 Will I with wine and wassail so convince,
 That memory, the warder of the brain,
 Shall be a fume, and the receipt of reason
 A limbec only: when in swinish sleep
 Their drenched natures lie as in a death,
 What cannot you and I perform upon
 The unguarded Duncan? what not put upon 70
 His spongy officers, who shall bear the guilt
 Of our great quell?

Macb.

Bring forth men-children only;

For thy undaunted mettle should compose
 Nothing but males. Will it not be received,
 When we have mark'd with blood those sleepy two
 Of his own chamber, and used their very daggers,
 That they have done't?

Lady M.

Who dares receive it other,

As we shall make our griefs and clamour roar
 Upon his death?

Macb.

I am settled, and bend up

Each corporal agent to this terrible feat. 80
 Away, and mock the time with fairest show:
 False face must hide what the false heart doth know.

[*Exeunt.*]

ACT SECOND.

Scene I.

Inverness. Court of Macbeth's castle.

Enter Banquo, and Fleance bearing a torch before him.

Ban. How goes the night, boy ?

Fle. The moon is down ; I have not heard the clock.

Ban. And she goes down at twelve.

Fle. I take 't, 'tis later, sir.

Ban. Hold, take my sword. There's husbandry in heaven,
Their candles are all out. Take thee that too.
A heavy summons lies like lead upon me,
And yet I would not sleep. Merciful powers,
Restrain in me the cursed thoughts that nature
Gives way to in repose !

Enter Macbeth, and a Servant with a torch.

Give me my sword.

Who's there ?

10

Macb. A friend.

Ban. What, sir, not yet at rest ? The king's a-bed :
He hath been in unusual pleasure, and
Sent forth great largess to your offices :
This diamond he greets your wife withal,
By the name of most kind hostess ; and shut up
In measureless content.

Macb. Being unprepared,
Our will became the servant to defect,
Which else should free have wrought.

Ban. All's well.

Act II. Sc. i.

Macb. I think not of them :
Yet, when we can entreat an hour to serve,
We would spend it in some words upon that business,
If you would grant the time.

Macb. If you shall cleave to my consent, when 'tis,
It shall make honour for you.

In seeking to augment it, but still keep
My bosom franchised and allegiance clear,
I shall be counsell'd.

Ban. Thanks, sir : the like to you ! 30
[*Exeunt Banquo and Fleance.*]

[*Exit Servant.*]

I have thee not, and yet I see thee still.

As this which now I draw.

Mine eyes are made the fools o' the other senses,

Act II. Sc. ii.

THE TRAGEDY OF

Or else worth all the rest : I see thee still ;
 And on thy blade and dudgeon gouts of blood,
 Which was not so before. There's no such thing :
 It is the bloody business which informs
 Thus to mine eyes. Now o'er the one half-world
 Nature seems dead, and wicked dreams abuse 50
 The curtain'd sleep ; witchcraft celebrates
 Pale Hecate's offerings ; and wither'd murder,
 Alarum'd by his sentinel, the wolf,
 Whose howl's his watch, thus with his stealthy pace,
 With Tarquin's ravishing strides, towards his design
 Moves like a ghost. Thou sure and firm-set earth,
 Hear not my steps, which way they walk, for fear
 Thy very stones prate of my whereabouts,
 And take the present horror from the time,
 Which now suits with it. Whiles I threat, he lives :
 Words to the heat of deeds too cold breath gives. 61
 [*A bell rings.*]

I go, and it is done : the bell invites me.
 Hear it not, Duncan, for it is a knell
 That summons thee to heaven, or to hell. [*Exit.*]

Scene II.

The same.

Enter Lady Macbeth.

Lady M. That which hath made them drunk hath made
 me bold ;
 What hath quench'd them hath given me fire.
 Hark ! Peace !
 It was the owl that shriek'd, the fatal bellman,
 Which gives the stern'st good-night. He is about it :

MACBETH

Act II. Sc. ii.

The doors are open, and the surfeited grooms
 Do mock their charge with snores : I have drugg'd
 their possets,
 That death and nature do contend about them,
 Whether they live or die.

Macb. [Within] Who's there? what, ho!

Lady M. Alack, I am afraid they have awaked 10
 And 'tis not done : the attempt and not the deed
 Confounds us. Hark ! I laid their daggers ready ;
 He could not miss 'em. Had he not resembled
 My father as he slept, I had done 't.

Enter Macbeth.

My husband !

Macb. I have done the deed. Didst thou not hear a noise?

Lady M. I heard the owl scream and the crickets cry.
 Did not you speak?

Macb. When?

Lady M. Now.

Macb. As I descended?

Lady M. Ay.

Macb. Hark !

Who lies i' the second chamber?

Lady M. Donalbain. 20

Macb. This is a sorry sight. [Looking on his hands.]

Lady M. A foolish thought, to say a sorry sight.

Macb. There's one did laugh in's sleep, and one cried
 'Murder !'

That they did wake each other : I stood and heard
 them :

But they did say their prayers, and address'd them
 Again to sleep.

Lady M. There are two lodged together.

Macb. One cried 'God bless us!' and 'Amen' the other,
As they had seen me with these hangman's hands :
Listening their fear, I could not say 'Amen,'
When they did say 'God bless us!'

Lady M. Consider it not so deeply. 30

Macb. But wherefore could not I pronounce 'Amen'?
I had most need of blessing, and 'Amen'
Stuck in my throat.

Lady M. These deeds must not be thought
After these ways; so, it will make us mad.

Macb. Methought I heard a voice cry 'Sleep no more !
Macbeth does murder sleep'—the innocent sleep,
Sleep that knits up the ravell'd sleeve of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast,—

Lady M. What do you mean? 40

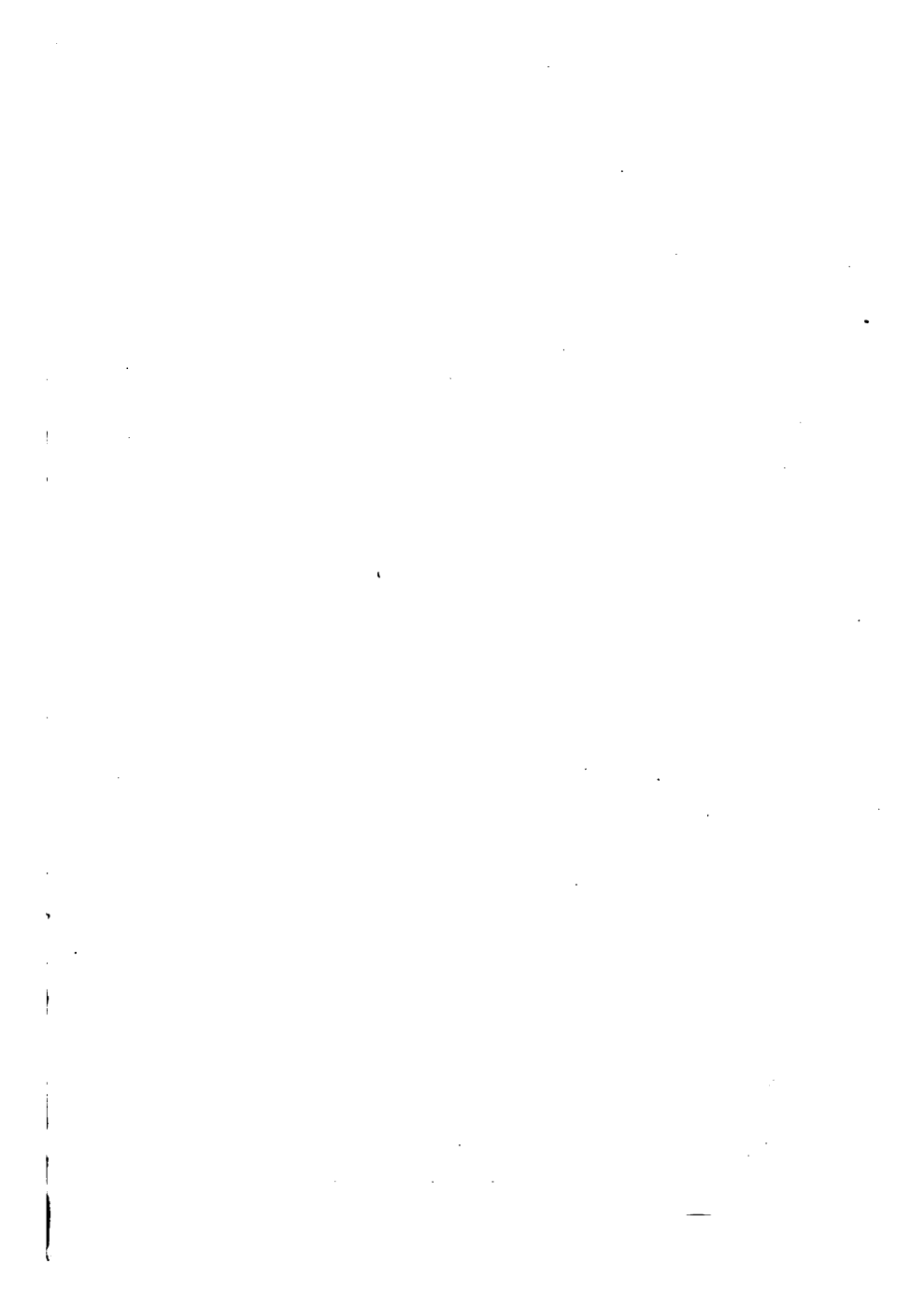
Macb. Still it cried 'Sleep no more!' to all the house :
'Glamis hath murder'd sleep, and therefore Cawdor
Shall sleep no more : Macbeth shall sleep no more.'

Lady M. Who was it that thus cried? Why, worthy
thane,

You do unbend your noble strength, to think
So brainsickly of things. Go get some water,
And wash this filthy witness from your hand.
Why did you bring these daggers from the place?
They must lie there: go carry them, and smear
The sleepy grooms with blood.

Macb. I'll go no more: 50

I am afraid to think what I have done;
Look on't again I dare not.





BUT I SHAME TO WEAR A HEART SO WHITE

Act II. Sc. ii.

MACBETH

Act II. Sc. ii.

Lady M.

Infirm of purpose !

Give me the daggers : the sleeping and the dead
Are but as pictures : 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt.

[*Exit. Knocking within.*]

Macb.

Whence is that knocking ?

How is 't with me, when every noise appals me ?
What hands are here ? ha ! they pluck out mine eyes !
Will all great Neptune's ocean wash this blood 60
Clean from my hand ? No ; this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

Re-enter Lady Macbeth.

Lady M. My hands are of your colour, but I shame

To wear a heart so white. [*Knocking within.*] I hear
a knocking

At the south entry : retire we to our chamber :

A little water clears us of this deed :

How easy is it then ! Your constancy

Hath left you unattended. [*Knocking within.*] Hark !
more knocking :

Get on your nightgown, lest occasion call us 70

And show us to be watchers : be not lost

So poorly in your thoughts.

Macb. To know my deed, 'twere best not know myself.

[*Knocking within.*]

Wake Duncan with thy knocking ! I would thou
couldst !

[*Exeunt.*]

Scene III.

*The same.**Enter a Porter. Knocking within.*

Porter. Here's a knocking indeed! If a man were porter of hell-gate, he should have old turning the key. [*Knocking within.*] Knock, knock, knock! Who's there, i' the name of Beelzebub? Here's a farmer, that hanged himself on th' expectation of plenty: come in time; have napkins enow about you; here you'll sweat for't. [*Knocking within.*] Knock, knock! Who's there, in th' other devil's name? Faith, here's an equivocator, that could swear in both the scales 10 against either scale; who committed treason enough for God's sake, yet could not equivocate to heaven: O, come in, equivocator. [*Knocking within.*] Knock, knock, knock! Who's there? Faith, here's an English tailor come hither, for stealing out of a French hose: come in, tailor; here you may roast your goose. [*Knocking within.*] Knock, knock; never at quiet! What are you? But this place is too cold for hell. I'll devil-porter it no further: I had thought to have 20 let in some of all professions, that go the primrose way to the everlasting bonfire. [*Knocking within.*] Anon, anon! I pray you, remember the porter.

*[Opens the gate.]**Enter Macduff and Lennox.*

Macd. Was it so late, friend, ere you went to bed,
That you do lie so late?

MACBETH

Act II. Sc. iii.

Port. Faith, sir, we were carousing till the second cock: and drink, sir, is a great provoker of certain things.

Macd. What things does drink especially provoke?

30

Port. Marry, sir, nose-painting, sleep and the like. Drink, sir, provokes and unprovokes; it provokes the desire, but it takes away the performance: therefore much drink may be said to be an equivocator: it makes a man and it mars him; it sets him on and it takes him off; it persuades him and disheartens him; makes him stand to and not stand to; in conclusion, equivocates him in a sleep, and giving him the lie, leaves him.

40

Macd. I believe drink gave thee the lie last night.

Port. That it did, sir, i' the very throat on me: but I requited him for his lie, and, I think, being too strong for him, though he took up my leg sometime, yet I made a shift to cast him.

Macd. Is thy master stirring?

Enter Macbeth.

Our knocking has awaked him; here he comes.

Len. Good morrow, noble sir.

Macb. Good morrow, both.

Macd. Is the king stirring, worthy thane?

Macb. Not yet.

Macd. He did command me to call timely on him:

50

I had almost slipp'd the hour.

Macb. I'll bring you to him.

Macd. I know this is a joyful trouble to you;

Act II. Sc. iii.

THE TRAGEDY OF

But yet 'tis one.

Macb. The labour we delight in physics pain.

This is the door.

Macd. I'll make so bold to call,

For 'tis my limited service. [Exit.

Len. Goes the king hence to-day ?

Macb. He does : he did appoint so.

Len. The night has been unruly : where we lay,
Our chimneys were blown down, and, as they say,
Lamentings heard i' the air, strange screams of death,
And prophesying with accents terrible 61
Of dire combustion and confused events
New hatch'd to the woful time : the obscure bird
Clamour'd the livelong night : some say, the earth
Was feverous and did shake.

Macb. 'Twas a rough night.

Len. My young remembrance cannot parallel
A fellow to it.

Re-enter Macduff.

Macd. O horror, horror, horror ! Tongue nor heart
Cannot conceive nor name thee.

Macb. } What's the matter ?
Len. }

Macd. Confusion now hath made his masterpiece. 70
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life o' the building.

Macb. What is't you say ? the life ?

Len. Mean you his majesty ?

Macd. Approach the chamber, and destroy your sight
With a new Gorgon : do not bid me speak ;

MACBETH

Act II. Sc. iii.

See, and then speak yourselves.

[Exeunt Macbeth and Lennox.]

Awake, awake!

Ring the alarum-bell. Murder and treason!

Banquo and Donalbain! Malcolm! awake! 80

Shake off this downy sleep, death's counterfeit,

And look on death itself! up, up, and see

The great doom's image! Malcolm! Banquo!

As from your graves rise up, and walk like sprites,

To countenance this horror. Ring the bell.

[Bell rings.]

Enter Lady Macbeth.

Lady M. What's the business,

That such a hideous trumpet calls to parley

The sleepers of the house? speak, speak!

Macd. O gentle lady,

'Tis not for you to hear what I can speak:

The repetition, in a woman's ear,

Would murder as it fell.

Enter Banquo.

O Banquo, Banquo! 90

Our royal master's murder'd.

Lady M. Woe, alas!

What, in our house?

Ban. Too cruel any where.

Dear Duff, I prithee, contradict thyself,

And say it is not so.

Re-enter Macbeth and Lennox, with Ross.

Macb. Had I but died an hour before this chance,

I had lived a blessed time; for from this instant

c

There's nothing serious in mortality :
All is but toys : renown and grace is dead ;
The wine of life is drawn, and the mere lees
Is left this vault to brag of. 100

Enter Malcolm and Donalbain.

Don. What is amiss ?

Macb. You are, and do not know't :
The spring, the head, the fountain of your blood
Is stopp'd ; the very source of it is stopp'd.

Macd. Your royal father's murder'd.

Mal. O, by whom ?

Len. Those of his chamber, as it seem'd, had done 't :
Their hands and faces were all badged with blood ;
So were their daggers, which unwiped we found
Upon their pillows :
They stared, and were distracted ; no man's life
Was to be trusted with them. 110

Macb. O, yet I do repent me of my fury,
That I did kill them.

Macd. Wherefore did you so ?

Macb. Who can be wise, amazed, temperate and furious,
Loyal and neutral, in a moment ? No man :
The expedition of my violent love
Outrun the pauser reason. Here lay Duncan,
His silver skin laced with his golden blood,
And his gash'd stabs look'd like a breach in nature
For ruin's wasteful entrance : there, the murderers,
Steep'd in the colours of their trade, their daggers
Unmannerly breech'd with gore : who could refrain,
That had a heart to love, and in that heart 122
Courage to make 's love known ?

MACBETH

Act II. Sc. iii.

Lady M.

Help me hence, ho !

Macd. Look to the lady.

Mal. [*Aside to Don.*] Why do we hold our tongues,
That most may claim this argument for ours ?

Don. [*Aside to Mal.*] What should be spoken here, where
our fate,

Hid in an auger-hole, may rush, and seize us ?

Let's away ;

Our tears are not yet brew'd.

Mal. [*Aside to Don.*] Nor our strong sorrow
Upon the foot of motion.

Ban. Look to the lady : 130
[*Lady Macbeth is carried out.*]

And when we have our naked frailties hid,

That suffer in exposure, let us meet,

And question this most bloody piece of work,

To know it further. Fears and scruples shake us :

In the great hand of God I stand, and thence

Against the undivulged pretence I fight

Of treasonous malice.

Macd. And so do I.

All. So all.

Macb. Let's briefly put on manly readiness,
And meet i' the hall together.

All. Well contented.

[*Exeunt all but Malcolm and Donalbain.*]

Mal. What will you do ? Let's not consort with them : 140
To show an unfelt sorrow is an office
Which the false man does easy. I'll to England.

Don. To Ireland, I ; our separated fortune
Shall keep us both the safer : where we are
There's daggers in men's smiles : the near in blood,

The nearer bloody.

Mal. This murderous shaft that's shot
Hath not yet lighted, and our safest way
Is to avoid the aim. Therefore to horse;
And let us not be dainty of leave-taking,
But shift away: there's warrant in that theft 150
Which steals itself when there's no mercy left.

[*Exeunt.*]

Scene IV.

Outside Macbeth's castle.

Enter Ross with an old Man.

Old M. Threescore and ten I can remember well:
Within the volume of which time I have seen
Hours dreadful and things strange, but this sore night
Hath trifled former knowings.

Ross. Ah, good father,
Thou seest, the heavens, as troubled with man's act,
Threaten his bloody stage: by the clock 'tis day,
And yet dark night strangles the travelling lamp:
Is't night's predominance, or the day's shame,
That darkness does the face of earth entomb,
When living light should kiss it?

Old M. 'Tis unnatural, 10
Even like the deed that's done. On Tuesday last
A falcon towering in her pride of place
Was by a mousing owl hawk'd at and kill'd.

Ross. And Duncan's horses—a thing most strange and
certain—

Beauteous and swift, the minions of their race,
Turn'd wild in nature, broke their stalls, flung out,

MACBETH

Act II. Sc. iv.

Contending 'gainst obedience, as they would make
War with mankind.

Old M. 'Tis said they eat each other.

Ross. They did so, to the amazement of mine eyes,
That look'd upon 't.

Enter Macduff.

Here comes the good Macduff. 20

How goes the world, sir, now ?

Macd. Why, see you not ?

Ross. Is't known who did this more than bloody deed ?

Macd. Those that Macbeth hath slain.

Ross. Alas, the day !

What good could they pretend ?

Macd. They were suborn'd :

Malcolm and Donalbain, the king's two sons,
Are stol'n away and fled, which puts upon them
Suspicion of the deed.

Ross. 'Gainst nature still :

Thriftless ambition, that wilt ravin up
Thine own life's means ! Then 'tis most like
The sovereignty will fall upon Macbeth. 30

Macd. He is already named, and gone to Scone
To be invested.

Ross. Where is Duncan's body ?

Macd. Carried to Colme-kill,
The sacred storehouse of his predecessors
And guardian of their bones.

Ross. Will you to Scone ?

Macd. No, cousin, I'll to Fife.

Ross. Well, I will thither.

Macd. Well, may you see things well done there : adieu !

THE TRAGEDY OF

Ross. Farewell, father.

[*Exeunt.*

Scene I.

Enter Banquo.

Sennet sounded. Enter Macbeth, as king; Lady Macbeth, as queen; Lennox, Ross, Lords, Ladies, and Attendants.

Macb. Here's our chief guest.

Lady M. If he had been forgotten,
It had been as a gap in our great feast,
And all-thing unbecoming.

Macb. To-night we hold a solemn supper, sir,
And I'll request your presence.

Ban. Let your highness
Command upon me, to the which my duties .

MACBETH

Act III. Sc. i.

Are with a most indissoluble tie
For ever knit.

Macb. Ride you this afternoon?

Ban. Ay, my good lord. 20

Macb. We should have else desired your good advice,
Which still hath been both grave and prosperous,
In this day's council ; but we'll take to-morrow.
Is't far you ride ?

Ban. As far, my lord, as will fill up the time
'Twixt this and supper : go not my horse the better,
I must become a borrower of the night
For a dark hour or twain.

Macb. Fail not our feast.

Ban. My lord, I will not.

Macb. We hear our bloody cousins are bestow'd 30
In England and in Ireland, not confessing
Their cruel parricide, filling their hearers
With strange invention : but of that to-morrow,
When therewithal we shall have cause of state
Craving us jointly. Hie you to horse : adieu,
Till you return at night. Goes Fleance with you ?

Ban. Ay, my good lord : our time does call upon's.

Macb. I wish your horses swift and sure of foot,
And so I do commend you to their backs.
Farewell. [*Exit Banquo.* 40

Let every man be master of his time
Till seven at night ; to make society
The sweeter welcome, we will keep ourself
Till supper-time alone : while then, God be with you !
[*Exeunt all but Macbeth and an Attendant.*

Sirrah, a word with you : attend those men
Our pleasure ?

Act III. Sc. i.

THE TRAGEDY OF

Attend. They are, my lord, without the palace-gate.

Macb. Bring them before us. [*Exit Attendant.*]

To be thus is nothing ;

But to be safely thus : our fears in Banquo
Stick deep ; and in his royalty of nature 50
Reigns that which would be fear'd : 'tis much he
dares,

And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety. There is none but he
Whose being I do fear : and under him
My Genius is rebuked, as it is said
Mark Antony's was by Cæsar. He chid the sisters,
When first they put the name of king upon me,
And bade them speak to him ; then prophet-like
They hail'd him father to a line of kings : 60
Upon my head they placed a fruitless crown
And put a barren sceptre in my gripe,
Thence to be wrench'd with an unlineal hand,
No son of mine succeeding. If't be so,
For Banquo's issue have I filed my mind ;
For them the gracious Duncan have I murder'd ;
Put rancours in the vessel of my peace
Only for them, and mine eternal jewel
Given to the common enemy of man,
To make them kings, the seed of Banquo kings ! 70
Rather than so, come, fate, into the list,
And champion me to the utterance ! Who's there ?

Re-enter Attendant, with two Murderers.

Now go to the door, and stay there till we call.

[*Exit Attendant.*]

MACBETH

Act III. Sc. i.

Was it not yesterday we spoke together ?

First Mur. It was, so please your highness.

Macb.

Well then, now

Have you consider'd of my speeches ? Know
That it was he in the times past which held you
So under fortune, which you thought had been
Our innocent self : this I made good to you
In our last conference ; pass'd in probation with
you, 80

How you were borne in hand, how cross'd, the
instruments,

Who wrought with them, and all things else that
might

To half a soul and to a notion crazed

Say ' Thus did Banquo.'

First Mur.

You made it known to us.

Macb. I did so ; and went further, which is now

Our point of second meeting. Do you find

Your patience so predominant in your nature,

That you can let this go ? Are you so gospell'd,

To pray for this good man and for his issue,

Whose heavy hand hath bow'd you to the grave 90

And beggar'd yours for ever ?

First Mur.

We are men, my liege.

Macb. Ay, in the catalogue ye go for men ;

As hounds and greyhounds, mongrels, spaniels, curs,

Shoughs, water-rugs and demi-wolves, are clept

All by the name of dogs : the valued file

Distinguishes the swift, the slow, the subtle,

The housekeeper, the hunter, every one

According to the gift which bounteous nature

Hath in him closed, whereby he does receive

Particular addition, from the bill 100
That writes them all alike : and so of men.
Now if you have a station in the file,
Not i' the worst rank of manhood, say it,
And I will put that business in your bosoms
Whose execution takes your enemy off,
Grapples you to the heart and love of us,
Who wear our health but sickly in his life,
Which in his death were perfect.

Sec. Mur. I am one, my liege,
Whom the vile blows and buffets of the world
Have so incensed that I am reckless what 110
I do to spite the world.

First Mur. And I another
So weary with disasters, tugg'd with fortune,
That I would set my life on any chance,
To mend it or be rid on't.

Mach. Both of you
Know Banquo was your enemy.

Both Mur. True, my lord.

Mach. So is he mine, and in such bloody distance
That every minute of his being thrusts
Against my near'st of life : and though I could
With barefaced power sweep him from my sight
And bid my will avouch it, yet I must not, 120
For certain friends that are both his and mine,
Whose loves I may not drop, but wail his fall
Who I myself struck down : and thence it is
That I to your assistance do make love,
Masking the business from the common eye
For sundry weighty reasons.

Sec. Mur. We shall, my lord,

MACBETH

Act. III. Sc. ii.

Perform what you command us.

First Mur.

Though our lives—

Macb. Your spirits shine through you. Within this hour
at most

I will advise you where to plant yourselves,
Acquaint you with the perfect spy o' the time, 130
The moment on't; for 't must be done to-night,
And something from the palace; always thought
That I require a clearness: and with him—
To leave no rubs nor botches in the work—
Fleance his son, that keeps him company,
Whose absence is no less material to me
Than is his father's, must embrace the fate
Of that dark hour. Resolve yourselves apart:
I'll come to you anon.

Both Mur.

We are resolved, my lord.

Macb. I'll call upon you straight: abide within. 140

[*Exeunt Murderers.*]

It is concluded: Banquo thy soul's flight,
If it find heaven, must find it out to-night. [*Exit.*]

Scene II.

The palace.

Enter Lady Macbeth and a Servant.

Lady M. Is Banquo gone from court?

Serv. Ay, madam, but returns again to-night.

Lady M. Say to the king, I would attend his leisure
For a few words.

Serv. Madam, I will. [*Exit.*]

Lady M. Nought's had, all's spent,
Where our desire is got without content:

'Tis safer to be that which we destroy
Than by destruction dwell in doubtful joy.

Enter Macbeth.

How now, my lord! why do you keep alone,
Of sorriest fancies your companions making; 9
Using those thoughts which should indeed have died
With them they think on? Things without all remedy
Should be without regard: what's done is done.

Macb. We have scotch'd the snake, not kill'd it:
She'll close and be herself, whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams
That shake us nightly: better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie 21
In restless ecstasy. Duncan is in his grave;
After life's fitful fever he sleeps well;
Treason has done his worst: nor steel, nor poison,
Malice domestic, foreign levy, nothing,
Can touch him further.

Lady M. Come on;
Gentle my lord, sleek o'er your rugged looks;
Be bright and jovial among your guests to-night.

Macb. So shall I, love; and so, I pray, be you: 30
Let your remembrance apply to Banquo;
Present him eminence, both with eye and tongue:
Unsafe the while, that we
Must lave our honours in these flattering streams,
And make our faces visards to our hearts,

MACBETH

Act III. Sc. iii.

Disguising what they are.

Lady M. You must leave this.

Macb. O, full of scorpions is my mind, dear wife!

Thou know'st that Banquo, and his Fleance, lives.

Lady M. But in them nature's copy's not eterne.

Macb. There's comfort yet; they are assailable;

Then be thou jocund: ere the bat hath flown 40

His cloister'd flight; ere to black Hecate's summons

The shard-borne beetle with his drowsy hums

Hath rung night's yawning peal, there shall be done

A deed of dreadful note.

Lady M. What's to be done?

Macb. Be innocent of the knowledge, dearest chuck,

Till thou applaud the deed. Come, seeling night,

Scarf up the tender eye of pitiful day,

And with thy bloody and invisible hand

Cancel and tear to pieces that great bond

Which keeps me pale! Light thickens, and the crow

Makes wing to the rooky wood: 51

Good things of day begin to droop and drowse,

Whiles night's black agents to their preys do rouse.

Thou marvell'st at my words: but hold thee still;

Things bad begun make strong themselves by ill:

So, prithee, go with me. [Exeunt.

Scene III.

A park near the palace.

Enter three Murderers.

First Mur. But who did bid thee join with us?

Third Mur Macbeth.

Sec. Mur. He needs not our mistrust; since he delivers

Act III. Sc. iii.

THE TRAGEDY OF

Our offices, and what we have to do,
To the direction just.

First Mur. Then stand with us.
The west yet glimmers with some streaks of day :
Now spurs the lated traveller apace
To gain the timely inn, and near approaches
The subject of our watch.

Third Mur. Hark ! I hear horses.

Ban. [*Within*] Give us a light there, ho !

Sec. Mur. Then 'tis he : the rest
That are within the note of expectation 10
Already are i' the court.

First Mur. His horses go about.

Third Mur. Almost a mile : but he does usually—
So all men do—from hence to the palace gate
Make it their walk.

Sec. Mur. A light, a light !

Enter Banquo, and Fleance with a torch.

Third Mur. 'Tis he.

First Mur. Stand to't.

Ban. It will be rain to-night.

First Mur. Let it come down.

[*They set upon Banquo.*]

Ban. O, treachery ! Fly, good Fleance, fly, fly, fly !

Thou mayst revenge. O slave ! [*Dies. Fleance escapes.*]

Third Mur. Who did strike out the light ?

First Mur. Was't not the way ?

Third Mur. There's but one down ; the son is fled.

Sec. Mur. We have lost 20

Best half of our affair.

First Mur. Well, let's away and say how much is done.

[*Exeunt.*]

Scene IV.

Hall in the palace.

*A banquet prepared. Enter Macbeth, Lady Macbeth,
Ross, Lennox, Lords, and Attendants.*

Macb. You know your own degrees; sit down: at first
And last a hearty welcome.

Lords. Thanks to your majesty.

Macb. Ourselves will mingle with society

And play the humble host.

Our hostess keeps her state, but in best time

We will require her welcome.

Lady M. Pronounce it for me, sir, to all our friends,
For my heart speaks they are welcome.

Enter first Murderer to the door.

Macb. See, they encounter thee with their hearts' thanks.

Both sides are even: here I'll sit i' the midst: 10

Be large in mirth; anon we'll drink a measure

The table round. [*Approaching the door*] There's
blood upon thy face.

Mur. 'Tis Banquo's then.

Macb. 'Tis better thee without than he within.

Is he dispatch'd?

Mur. My lord, his throat is cut; that I did for him.

Macb. Thou art the best o' the cut-throats: yet he's good

That did the like for Fleance: if thou didst it,

Thou art the nonpareil.

Mur. Most royal sir,

Fleance is 'scaped.

20

Macb. [*Aside*] Then comes my fit again: I had else been
perfect,

Whole as the marble, founded as the rock,
As broad and general as the casing air :
But now I am cabin'd, cribb'd, confined, bound in
To saucy doubts and fears.—But Banquo's safe ?

Mur. Ay, my good lord : safe in a ditch he bides,
With twenty trenched gashes on his head ;
The least a death to nature.

Macb. Thanks for that.

[*Aside*] There the grown serpent lies ; the worm
that's fled

Hath nature that in time will venom breed, 30
No teeth for the present. Get thee gone : to-morrow
We'll hear ourselves again. [*Exit Murderer.*]

Lady M. My royal lord,
You do not give the cheer : the feast is sold
That is not often vouch'd, while 'tis a-making,
'Tis given with welcome : to feed were best at home ;
From thence the sauce to meat is ceremony ;
Meeting were bare without it.

Macb. Sweet remembrancer !
Now good digestion wait on appetite,
And health on both !

Len. May't please your highness sit.

[*The Ghost of Banquo enters, and sits in Macbeth's place.*]

Macb. Here had we now our country's honour roof'd, 40
Were the graced person of our Banquo present ;
Who may I rather challenge for unkindness
Than pity for mischance !

Ross. His absence, sir,
Lays blame upon his promise. Please't your highness
To grace us with your royal company.

Macb. The table's full.

MACBETH

Act III. Sc. iv.

Len. Here is a place reserved, sir.

Macb. Where?

Len. Here, my good lord. What is't that moves your highness?

Macb. Which of you have done this?

Lords. What, my good lord?

Macb. Thou canst not say I did it: never shake 50

Thy gory locks at me.

Ross. Gentlemen, rise; his highness is not well.

Lady M. Sit, worthy friends: my lord is often thus,
And hath been from his youth: pray you, keep seat;
The fit is momentary; upon a thought
He will again be well: if much you note him,
You shall offend him and extend his passion:
Feed, and regard him not. Are you a man?

Macb. Ay, and a bold one, that dare look on that
Which might appal the devil.

Lady M. O proper stuff! 60

This is the very painting of your fear:
This is the air-drawn dagger which, you said,
Led you to Duncan. O, these flaws and starts,
Impostors to true fear, would well become
A woman's story at a winter's fire,
Authorized by her grandam. Shame itself!
Why do you make such faces? When all's done,
You look but on a stool.

Macb. Prithee, see there! behold! look! lo! how say you?
Why, what care I? If thou canst nod, speak too.

If charnel-houses and our graves must send 71

Those that we bury back, our monuments

Shall be the maws of kites. [Exit Ghost.

Lady M. What, quite unmann'd in folly?

Act III. Sc. iv.

THE TRAGEDY OF

Macb. If I stand here, I saw him.

Lady M. Fie, for shame !

Macb. Blood hath been shed ere now, i' the olden time,
Ere humane statute purged the gentle weal ;
Ay, and since too, murders have been perform'd
Too terrible for the ear : the time has been,
That, when the brains were out, the man would die,
And there an end ; but now they rise again, 80
With twenty mortal murders on their crowns,
And push us from our stools : this is more strange
Than such a murder is.

Lady M. My worthy lord,
Your noble friends do lack you.

Macb. I do forget.
Do not muse at me, my most worthy friends ;
I have a strange infirmity, which is nothing
To those that know me. Come, love and health to all ;
Then I'll sit down. Give me some wine, fill full.
I drink to the general joy o' the whole table,
And to our dear friend Banquo, whom we miss ; 90
Would he were here ! to all and him we thirst,
And all to all.

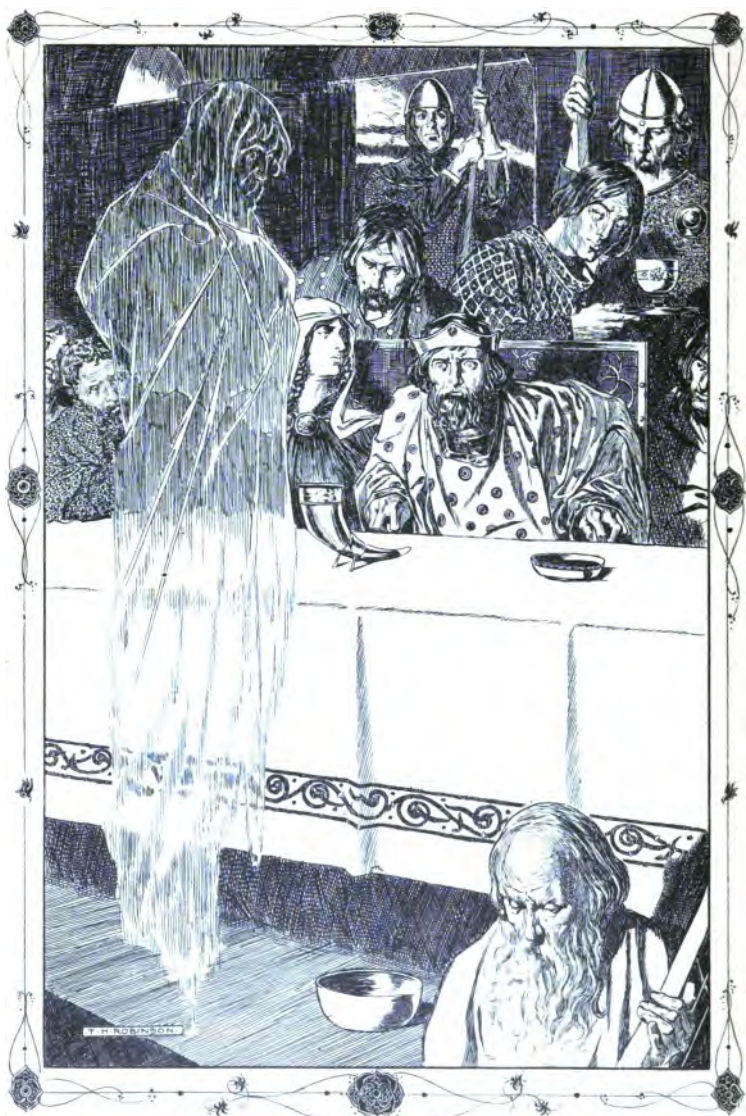
Lords. Our duties, and the pledge.

Re-enter Ghost.

Macb. Avaunt ! and quit my sight ! let the earth hide
thee !

Thy bones are marrowless, thy blood is cold ;
Thou hast no speculation in those eyes
Which thou dost glare with.

Lady M. Think of this, good peers,
But as a thing of custom : 'tis no other ;



HENCE, HORRIBLE SHADOW !
UNREAL MOCKERY, HENCE !

Act III. Sc. iv.

MACBETH

Act III. Sc. iv.

Only it spoils the pleasure of the time.

Macb. What man dare, I dare :

Approach thou like the rugged Russian bear, 100
The arm'd rhinoceros, or the Hyrcan tiger ;
Take any shape but that, and my firm nerves
Shall never tremble : or be alive again,
And dare me to the desert with thy sword ;
If trembling I inhabit then, protest me
The baby of a girl. Hence, horrible shadow !
Unreal mockery, hence ! [*Exit Ghost.*]

Why, so : being gone,

I am a man again. Pray you, sit still.

Lady M. You have displaced the mirth, broke the good
meeting,

With most admired disorder.

Macb. Can such things be, 110
And overcome us like a summer's cloud,
Without our special wonder ? You make me strange
Even to the disposition that I owe,
When now I think you can behold such sights,
And keep the natural ruby of your cheeks,
When mine is blanch'd with fear.

Ross. What sights, my lord ?

Lady M. I pray you, speak not ; he grows worse and
worse ;

Question enrages him : at once, good night :

Stand not upon the order of your going,

But go at once.

Len. Good night ; and better health 120

Attend his majesty !

Lady M. A kind good night to all !

[*Exeunt all but Macbeth and Lady M.*]

Act III. Sc. v.

THE TRAGEDY OF

Macb. It will have blood : they say blood will have blood :
 Stones have been known to move and trees to speak ;
 Augures and understood relations have
 By maggot-pies and choughs and rooks brought forth
 The secret'st man of blood. What is the night ?

Lady M. Almost at odds with morning, which is which.

Macb. How say'st thou, that Macduff denies his person
 At our great bidding ?

Lady M. Did you send to him, sir ?

Macb. I hear it by the way, but I will send : 130

There's not a one of them but in his house
 I keep a servant fee'd. I will to-morrow,
 And betimes I will, to the weird sisters :
 More shall they speak, for now I am bent to know,
 By the worst means, the worst. For mine own good
 All causes shall give way : I am in blood
 Stepp'd in so far that, should I wade no more,
 Returning were as tedious as go o'er :
 Strange things I have in head that will to hand,
 Which must be acted ere they may be scann'd. 140

Lady M. You lack the season of all natures, sleep.

Macb. Come, we'll to sleep. My strange and self-abuse
 Is the initiate fear that wants hard use :
 We are yet but young in deed. [Exeunt.

Scene V.

A heath.

Thunder. Enter the three Witches, meeting Hecate.

First Witch. Why, how now, Hecate ! you look angrily.

Hec. Have I not reason, beldams as you are,
 Saucy and over-bold ? How did you dare

MACBETH

Act III. Sc. v.

To trade and traffic with Macbeth
In riddles and affairs of death ;
And I, the mistress of your charms,
The close contriver of all harms, -
Was never call'd to bear my part,
Or show the glory of our art ?
And, which is worse, all you have done
Hath been but for a wayward son, 10
Spiteful and wrathful ; who, as others do,
Loves for his own ends, not for you.
But make amends now : get you gone,
And at the pit of Acheron
Meet me i' the morning : thither he
Will come to know his destiny :
Your vessels and your spells provide,
Your charms and every thing beside.
I am for the air ; this night I'll spend 20
Unto a dismal and a fatal end :
Great business must be wrought ere noon :
Upon the corner of the moon
There hangs a vaporous drop profound ;
I'll catch it ere it come to ground :
And that distill'd by magic sleights
Shall raise such artificial sprites
As by the strength of their illusion
Shall draw him on to his confusion :
He shall spurn fate, scorn death, and bear 30
His hopes 'bove wisdom, grace and fear :
And you all know security
Is mortals' chiefest enemy.

[*Music and a song within: 'Come away, come away,' &c.*]

Act III. Sc. vi.

THE TRAGEDY OF

Hark ! I am call'd ; my little spirit, see,

Sits in a foggy cloud, and stays for me. [Exit.

First Witch. Come, let's make haste ; she'll soon be back
again. [Exeunt.

Scene VI.

Forres. The palace.

Enter Lennox and another Lord.

Len. My former speeches have but hit your thoughts,
Which can interpret farther : only I say
Things have been strangely borne. The gracious
Duncan

Was pitied of Macbeth : marry, he was dead :
And the right-valiant Banquo walk'd too late ;
Whom, you may say, if't please you, Fleance kill'd,
For Fleance fled : men must not walk too late.
Who cannot want the thought, how monstrous
It was for Malcolm and for Donalbain
To kill their gracious father ? damned fact ! 10

How it did grieve Macbeth ! did he not straight,
In pious rage, the two delinquents tear,
That were the slaves of drink and thralls of sleep ?
Was not that nobly done ? Ay, and wisely too ;
For 'twould have anger'd any heart alive
To hear the men deny't. So that, I say,
He has borne all things well : and I do think
That, had he Duncan's sons under his key—
As, an't please heaven, he shall not—they should find
What 'twere to kill a father ; so should Fleance. 20
But, peace ! for from broad words, and 'cause he fail'd
His presence at the tyrant's feast, I hear,

MACBETH

Act III. Sc. vi.

Macduff lives in disgrace : sir, can you tell
Where he bestows himself ?

Lord. The son of Duncan,
From whom this tyrant holds the due of birth,
Lives in the English court, and is received
Of the most pious Edward with such grace
That the malevolence of fortune nothing
Takes from his high respect. Thither Macduff
Is gone to pray the holy king, upon his aid 30
To wake Northumberland and warlike Siward :
That by the help of these, with Him above
To ratify the work, we may again
Give to our tables meat, sleep to our nights,
Free from our feasts and banquets bloody knives,
Do faithful homage and receive free honours :
All which we pine for now : and this report
Hath so exasperate the king that he
Prepares for some attempt of war.

Len. Sent he to Macduff ?

Lord. He did : and with an absolute 'Sir, not I,' 40
The cloudy messenger turns me his back,
And hums, as who should say 'You'll rue the time
That clogs me with this answer.'

Len. And that well might
Advise him to a caution, to hold what distance
His wisdom can provide. Some holy angel
Fly to the court of England and unfold
His message ere he come, that a swift blessing
May soon return to this our suffering country
Under a hand accursed !

Lord. I'll send my prayers with him.

[*Exeunt.*]

ACT FOURTH

Scene I.

A cavern. In the middle, a boiling cauldron.

Thunder. Enter the three Witches.

First Witch. Thrice the brinded cat hath mew'd.

Sec. Witch. Thrice and once the hedge-pig whined.

Third Witch. Harpier cries 'Tis time, 'tis time.'

First Witch. Round about the cauldron go :

In the poison'd entrails throw.

Toad, that under cold stone

Days and nights has thirty one

Swelter'd venom sleeping got,

Boil thou first i' the charmed pot.

All. Double, double toil and trouble ;

10

Fire burn and cauldron bubble.

Sec. Witch. Fillet of a fenny snake,

In the cauldron boil and bake ;

Eye of newt and toe of frog,

Wool of bat and tongue of dog,

Adder's fork and blind-worm's sting,

Lizard's leg and howlet's wing,

For a charm of powerful trouble,

Like a hell-broth boil and bubble.

All. Double, double toil and trouble ;

20

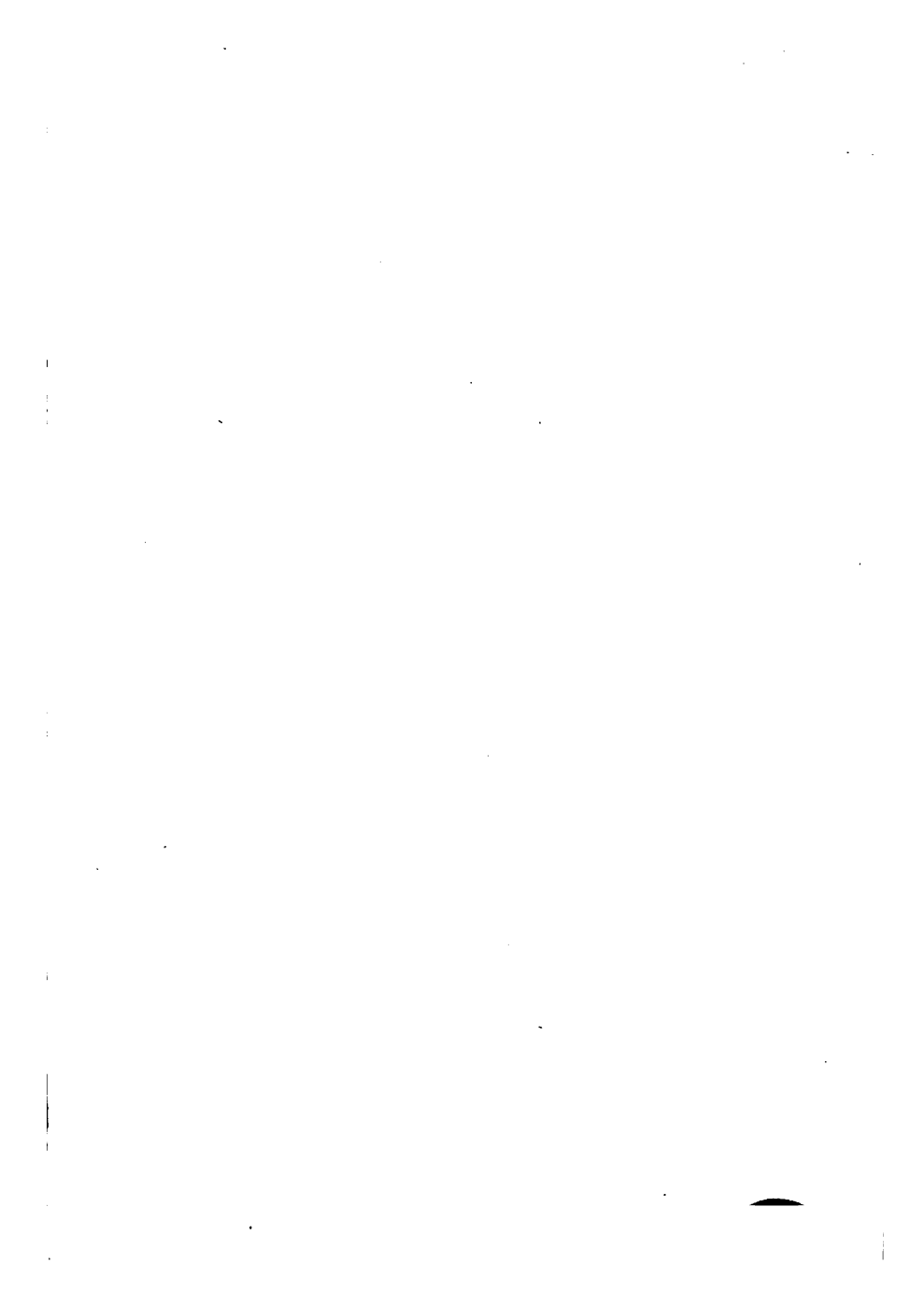
Fire burn and cauldron bubble.

Third Witch. Scale of dragon, tooth of wolf,

Witches' mummy, maw and gulf

Of the ravin'd salt-sea shark,

Root of hemlock digg'd i' the dark,





HOW NOW, YOU SECRET, BLACK, AND MIDNIGHT HAGS !

Act. IV. Sc. i.

MACBETH

Act IV. Sc. i.

Liver of blaspheming Jew,
 Gall of goat and slips of yew
 Sliver'd in the moon's eclipse,
 Nose of Turk and Tartar's lips,
 Finger of birth-strangled babe 30
 Ditch-deliver'd by a drab,
 Make the gruel thick and slab:
 Add thereto a tiger's chaudron,
 For the ingredients of our cauldron.

All. Double, double toil and trouble;
 Fire burn and cauldron bubble.

Sec. Witch. Cool it with a baboon's blood,
 Then the charm is firm and good.

Enter Hecate to the other three Witches.

Hec. O, well done! I commend your pains;
 And every one shall share i' the gains: 40
 And now about the cauldron sing,
 Like elves and fairies in a ring,
 Enchanting all that you put in.

[Music and a song: 'Black spirits,' &c.]

[Hecate retires.]

Sec. Witch. By the pricking of my thumbs,
 Something wicked this way comes:
 Open, locks,
 Whoever knocks!

Enter Macbeth.

Macb. How now, you secret, black, and midnight hags!
 What is't you do?

All. A deed without a name.

Macb. I conjure you, by that which you profess, 50
 Howe'er you come to know it, answer me:

Act IV. Sc. i.

THE TRAGEDY OF

Though you untie the winds and let them fight
 Against the churches ; though the yesty waves
 Confound and swallow navigation up ;
 Though bladed corn be lodged and trees blown down ;
 Though castles topple on their warders' heads ;
 Though palaces and pyramids do slope
 Their heads to their foundations ; though the treasure
 Of nature's germins tumble all together,
 Even till destruction sicken ; answer me 60
 To what I ask you.

First Witch.

Speak.

Sec. Witch.

Demand.

Third Witch.

We'll answer.

First Witch. Say, if thou 'dst rather hear it from our mouths,
 Or from our masters ?

Macb.

Call 'em, let me see 'em.

First Witch. Pour in sow's blood, that hath eaten
 Her nine farrow ; grease that 's sweaten
 From the murderer's gibbet throw
 Into the flame.

All.

Come, high or low ;

Thyself and office deftly show !

Thunder. First Apparition : an armed Head.

Macb. Tell me, thou unknown power,—

First Witch.

He knows thy thought :

Hear his speech, but say thou nought. 70

First App. Macbeth ! Macbeth ! Macbeth ! beware Macduff ;
 Beware the thane of Fife. Dismiss me : enough.

[*Descends.*

Macb. Whate'er thou art, for thy good caution thanks ;
 Thou hast harp'd my fear aright : but one word more,—

MACBETH

Act IV. Sc. i.

First Witch. He will not be commanded ; here's another,
More potent than the first.

Thunder. Second Apparition : a bloody Child.

Sec. App. Macbeth ! Macbeth ! Macbeth !

Macb. Had I three ears, I'd hear thee.

Sec. App. Be bloody, bold and resolute ; laugh to scorn
The power of man, for none of woman born 80
Shall harm Macbeth. [*Descends.*]

Macb. Then live, Macduff : what need I fear of thee ?

But yet I'll make assurance doubly sure,
And take a bond of fate : thou shalt not live ;
That I may tell pale-hearted fear it lies,
And sleep in spite of thunder.

*Thunder. Third Apparition : a Child crowned, with a
tree in his hand.*

What is this,

That rises like the issue of a king,
And wears upon his baby-brow the round
And top of sovereignty ?

All. Listen, but speak not to't.

Third App. Be lion-mettled, proud, and take no care 90
Who chafes, who frets, or where conspirers are :
Macbeth shall never vanquish'd be until
Great Birnam wood to high Dunsinane hill
Shall come against him. [*Descends.*]

Macb. That will never be :

Who can impress the forest, bid the tree
Unfix his earth-bound root ? Sweet bodements ! good !
Rebellion's head, rise never, till the wood
Of Birnam rise, and our high-placed Macbeth
Shall live the lease of nature, pay his breath

To time and mortal custom. Yet my heart 100
Throbs to know one thing : tell me, if your art
Can tell so much : shall Banquo's issue ever
Reign in this kingdom ?

All. Seek to know no more.

Macb. I will be satisfied : deny me this,
And an eternal curse fall on you ! Let me know :
Why sinks that cauldron ? and what noise is this ?

[*Hautboys.*

First Witch. Show !

Sec. Witch. Show !

Third Witch. Show !

All. Show his eyes, and grieve his heart ; 110
Come like shadows, so depart !

*A show of eight Kings, the last with a glass in his hand ;
Banquo's Ghost following.*

Macb. Thou art too like the spirit of Banquo : down !
Thy crown does sear mine eye-balls. And thy hair,
Thou other gold-bound brow, is like the first.
A third is like the former. Filthy hags !
Why do you show me this ? A fourth ! Start, eyes !
What, will the line stretch out to the crack of doom ?
Another yet ! A seventh ! I'll see no more :
And yet the eighth appears, who bears a glass 120
Which shows me many more ; and some I see
That two-fold balls and treble sceptres carry :
Horrible sight ! Now I see 'tis true ;
For the blood-bolter'd Banquo smiles upon me,
And points at them for his. What, is this so ?

First Witch. Ay, sir, all this is so : but why
Stands Macbeth thus amazedly ?

MACBETH

Act IV. Sc. i.

Come, sisters, cheer we up his sprites,
 And show the best of our delights :
 I'll charm the air to give a sound,
 While you perform your antic round, 130
 That this great king may kindly say
 Our duties did his welcome pay.

[*Music. The Witches dance, and then
 vanish, with Hecate.*]

Macb. Where are they ? Gone ? Let this pernicious hour
 Stand aye accursed in the calendar !
 Come in, without there !

Enter Lennox.

Len. What's your grace's will ?

Macb. Saw you the weird sisters ?

Len. No, my lord.

Macb. Came they not by you ?

Len. No indeed, my lord.

Macb. Infected be the air whereon they ride,
 And damn'd all those that trust them ! I did hear
 The galloping of horse : who was't came by ? 140

Len. 'Tis two or three, my lord, that bring you word
 Macduff is fled to England.

Macb. Fled to England !

Len. Ay, my good lord.

Macb. [*Aside*] Time, thou anticipatest my dread exploits :
 The flighty purpose never is o'ertook
 Unless the deed go with it : from this moment
 The very firstlings of my heart shall be
 The firstlings of my hand. And even now,
 To crown my thoughts with acts, be it thought and
 done :

The castle of Macduff I will surprise ; 150
Seize upon Fife ; give to the edge o' the sword
His wife, his babes, and all unfortunate souls
That trace him in his line. No boasting like a fool ;
This deed I'll do before this purpose cool :
But no more sights !—Where are these gentlemen ?
Come, bring me where they are. [Exeunt.]

Scene II.

Fife. Macduff's castle.

Enter Lady Macduff, her Son, and Ross.

L. Macd. What had he done, to make him fly the land ?

Ross. You must have patience, madam.

L. Macd. He had none :

His flight was madness : when our actions do not,
Our fears do make us traitors.

Ross. You know not
Whether it was his wisdom or his fear.

L. Macd. Wisdom ! to leave his wife, to leave his babes,
His mansion and his titles, in a place
From whence himself does fly ? He loves us not ;
He wants the natural touch : for the poor wren,
The most diminutive of birds, will fight, 10
Her young ones in her nest, against the owl.
All is the fear and nothing is the love ;
As little is the wisdom, where the flight
So runs against all reason.

Ross. My dearest coz,
I pray you, school yourself : but, for your husband,
He is noble, wise, judicious, and best knows
The fits o' the season. I dare not speak much further :

MACBETH

Act IV. Sc. ii.

But cruel are the times, when we are traitors
 And do not know ourselves ; when we hold rumour
 From what we fear, yet know not what we fear, 20
 But float upon a wild and violent sea
 Each way and move. I take my leave of you :
 Shall not be long but I'll be here again :
 Things at the worst will cease, or else climb upward
 To what they were before. My pretty cousin,
 Blessing upon you !

L. Macd. Father'd he is, and yet he's fatherless.

Ross. I am so much a fool, should I stay longer,
 It would be my disgrace and your discomfort :
 I take my leave at once. [Exit.

L. Macd. Sirrah, your father's dead : 30
 And what will you do now ? How will you live ?

Son. As birds do, mother.

L. Macd. What, with worms and flies ?

Son. With what I get, I mean ; and so do they.

L. Macd. Poor bird ! thou'ldst never fear the net nor lime,
 The pitfall nor the gin.

Son. Why should I, mother ? Poor birds they are not set
 for.

My father is not dead, for all your saying.

L. Macd. Yes, he is dead : how wilt thou do for a father ?

Son. Nay, how will you do for a husband ?

L. Macd. Why, I can buy me twenty at any market. 40

Son. Then you'll buy 'em to sell again.

L. Macd. Thou speak'st with all thy wit, and yet, i' faith,
 With wit enough for thee.

Son. Was my father a traitor, mother ?

L. Macd. Ay, that he was.

Son. What is a traitor ?

Act IV. Sc. ii.

THE TRAGEDY OF

L. Macd. Why, one that swears and lies.

Son. And be all traitors that do so?

L. Macd. Every one that does so is a traitor, and must
be hanged. 50

Son. And must they all be hanged that swear and lie?

L. Macd. Every one.

Son. Who must hang them?

L. Macd. Why, the honest men.

Son. Then the liars and swearers are fools; for there
are liars and swearers enow to beat the honest
men and hang up them.

L. Macd. Now, God help thee, poor monkey!
But how wilt thou do for a father?

Son. If he were dead, you'd weep for him: if you 60
would not, it were a good sign that I should
quickly have a new father.

L. Macd. Poor prattler, how thou talk'st!

Enter a Messenger.

Mess. Bless you, fair dame! I am not to you known,
Though in your state of honour I am perfect.
I doubt some danger does approach you nearly:
If you will take a homely man's advice,
Be not found here; hence, with your little ones.
To fright you thus, methinks I am too savage;
To do worse to you were fell cruelty, 70
Which is too nigh your person. Heaven preserve you!
I dare abide no longer. [Exit.]

L. Macd. Whither should I fly?
I have done no harm. But I remember now
I am in this earthly world, where to do harm
Is often laudable, to do good sometime

MACBETH

Act IV. Sc. iii.

Accounted dangerous folly : why then, alas,
Do I put up that womanly defence,
To say I have done no harm ?—What are these faces ?

Enter Murderers.

First Mur. Where is your husband ?

L. Macd. I hope, in no place so unsanctified 80
Where such as thou mayst find him.

First Mur. He's a traitor.

Son. Thou liest, thou shag-ear'd villain !

First Mur. What, you egg !
[*Stabbing him*

Young fry of treachery !

Son. He has kill'd me, mother :

Run away, I pray you ! [*Dies.*

[*Exit Lady Macduff, crying ' Murderer ! '*

Exeunt murderers, following her.

Scene III.

England. Before the King's palace.

Enter Malcolm and Macduff

Mal. Let us seek out some desolate shade, and there
Weep our sad bosoms empty.

Macd. Let us rather
Hold fast the mortal sword, and like good men
Bestride our down-fall'n birthdom : each new morn
New widows howl, new orphans cry, new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland and yell'd out
Like syllable of dolour.

Mal. What I believe, I'll wail ;

What know, believe ; and what I can redress,
As I shall find the time to friend, I will. 10
What you have spoke, it may be so perchance.
This tyrant, whose sole name blisters our tongues,
Was once thought honest : you have loved him well ;
He hath not touch'd you yet. I am young ; but
something
You may deserve of him through me ; and wisdom
To offer up a weak, poor, innocent lamb
To appease an angry god.

Macd. I am not treacherous.

Mal. But Macbeth is.

A good and virtuous nature may recoil 19
In an imperial charge. But I shall crave your pardon ;
That which you are, my thoughts cannot transpose :
Angels are bright still, though the brightest fell :
Though all things foul would wear the brows of grace,
Yet grace must still look so.

Macd. I have lost my hopes.

Mal. Perchance even there where I did find my doubts.
Why in that rawness left you wife and child,
Those precious motives, those strong knots of love,
Without leave-taking ? I pray you,
Let not my jealousies be your dishonours,
But mine own safeties. You may be rightly just, 30
Whatever I shall think.

Macd. Bleed, bleed, poor country :
Great tyranny, lay thou thy basis sure,
For goodness dare not check thee : wear thou thy
wrongs ;
The title is affeer'd. Fare thee well, lord :
I would not be the villain that thou think'st

MACBETH

Act IV. Sc. iii.

For the whole space that's in the tyrant's grasp
And the rich East to boot.

Mal. Be not offended :

I speak not as in absolute fear of you.
I think our country sinks beneath the yoke ;
It weeps, it bleeds, and each new day a gash 40
Is added to her wounds : I think withal
There would be hands uplifted in my right ;
And here from gracious England have I offer
Of goodly thousands : but for all this,
When I shall tread upon the tyrant's head,
Or wear it on my sword, yet my poor country
Shall have more vices than it had before,
More suffer and more sundry ways than ever,
By him that shall succeed.

Macd. What should he be ?

Mal. It is myself I mean : in whom I know 50
All the particulars of vice so grafted
That, when they shall be open'd, black Macbeth
Will seem as pure as snow, and the poor state
Esteem him as a lamb, being compared
With my confineless harms.

Macd. Not in the legions
Of horrid hell can come a devil more damn'd
In evils to top Macbeth.

• *Mal.* I grant him bloody,
Luxurious, avaricious, false, deceitful,
Sudden, malicious, smacking of every sin
That has a name : but there's no bottom, none, 60
In my voluptuousness : your wives, your daughters,
Your matrons, and your maids, could not fill up
The cistern of my lust, and my desire

All continent impediments would o'erbear,
That did oppose my will : better Macbeth
Than such an one to reign.

Macd. Boundless intemperance
In nature is a tyranny ; it hath been
The untimely emptying of the happy throne,
And fall of many kings. But fear not yet
To take upon you what is yours : you may 70
Convey your pleasures in a spacious plenty,
And yet seem cold, the time you may so hoodwink :
We have willing dames enough ; there cannot be
That vulture in you, to devour so many
As will to greatness dedicate themselves,
Finding it so inclined.

Mal. With this there grows
In my most ill-composed affection such
A stanchless avarice that, were I king,
I should cut off the nobles for their lands,
Desire his jewels and this other's house : 80
And my more-having would be as a sauce
To make me hunger more, that I should forge
Quarrels unjust against the good and loyal,
Destroying them for wealth.

Macd. This avarice
Sticks deeper, grows with more pernicious root
Than summer-seeming lust, and it hath been
The sword of our slain kings : yet do not fear ;
Scotland hath foisons to fill up your will
Of your mere own : all these are portable,
With other graces weigh'd. 90

Mal. But I have none : the king-becoming graces,
As justice, verity, temperance, stableness,

MACBETH

Act IV. Sc. iii.

Bounty, perseverance, mercy, lowliness,
 Devotion, patience, courage, fortitude,
 I have no relish of them, but abound
 In the division of each several crime,
 Acting it many ways. Nay, had I power, I should
 Pour the sweet milk of concord into hell,
 Uproar the universal peace, confound
 All unity on earth.

Macd. O Scotland, Scotland ! 100

Mal. If such a one be fit to govern, speak :

I am as I have spoken.

Macd. Fit to govern !

No, not to live. O nation miserable !
 With an untitled tyrant bloody-scepter'd,
 When shalt thou see thy wholesome days again,
 Since that the truest issue of thy throne
 By his own interdiction stands accursed,
 And does blaspheme his breed ? Thy royal father
 Was a most sainted king : the queen that bore thee,
 Oftener upon her knees than on her feet, 110
 Died every day she lived. Fare thee well !
 These evils thou repeat'st upon thyself
 Have banish'd me from Scotland. O my breast,
 Thy hope ends here !

Mal. Macduff, this noble passion,

Child of integrity, hath from my soul
 Wiped the black scruples, reconciled my thoughts
 To thy good truth and honour. Devilish Macbeth
 By many of these trains hath sought to win me
 Into his power ; and modest wisdom plucks me
 From over-credulous haste : but God above 120
 Deal between thee and me ! for even now

I put myself to thy direction, and
Unspeak mine own detraction; here abjure
The taints and blames I laid upon myself,
For strangers to my nature. I am yet
Unknown to woman, never was forsworn,
Scarcely have coveted what was mine own,
At no time broke my faith, would not betray
The devil to his fellow, and delight
No less in truth than life: my first false speaking
Was this upon myself: what I am truly, 131
Is thine and my poor country's to command:
Whither indeed, before thy here-approach,
Old Siward, with ten thousand warlike men,
Already at a point, was setting forth.
Now we'll together, and the chance of goodness
Be like our warranted quarrel! Why are you silent?
Macd. Such welcome and unwelcome things at once
'Tis hard to reconcile.

Enter a Doctor.

Mal. Well, more anon. Comes the king forth, I pray
you? 140

Doct. Ay, sir; there are a crew of wretched souls
That stay his cure: their malady convinces
The great assay of art; but at his touch,
Such sanctity hath heaven given his hand,
They presently amend.

Mal. I thank you, doctor. [*Exit Doctor.*]

Macd. What's the disease he means?

Mal. 'Tis call'd the evil:
A most miraculous work in this good king;
Which often, since my here-remain in England,

MACBETH

Act IV. Sc. iii.

I have seen him do. How he solicits heaven,
 Himself best knows: but strangely-visited people,
 All swoln and ulcerous, pitiful to the eye, 151
 The mere despair of surgery, he cures,
 Hanging a golden stamp about their necks,
 Put on with holy prayers: and 'tis spoken,
 To the succeeding royalty he leaves
 The healing benediction. With this strange virtue
 He hath a heavenly gift of prophecy,
 And sundry blessings hang about his throne
 That speak him full of grace.

Enter Ross.

Macd. See, who comes here?

Mal. My countryman; but yet I know him not. 160

Macd. My ever gentle cousin, welcome hither.

Mal. I know him now: Good God, betimes remove
 The means that makes us strangers!

Ross. Sir, Amen.

Macd. Stands Scotland where it did?

Ross. Alas, poor country!

Almost afraid to know itself! It cannot
 Be call'd our mother, but our grave: where nothing,
 But who knows nothing, is once seen to smile;
 Where sighs and groans and shrieks that rend the air,
 Are made, not mark'd; where violent sorrow seems
 A modern ecstasy: the dead man's knell 170
 Is there scarce ask'd for who; and good men's lives
 Expire before the flowers in their caps,
 Dying or ere they sicken.

Macd. O, relation

Too nice, and yet too true!

Act IV. Sc. iii.

THE TRAGEDY OF

Mal. What's the newest grief?

Ross. That of an hour's age doth hiss the speaker;
Each minute teems a new one.

Macd. How does my wife?

Ross. Why, well.

Macd. And all my children?

Ross. Well too.

Macd. The tyrant has not batter'd at their peace?

Ross. No; they were well at peace when I did leave 'em.

Macd. Be not a niggard of your speech: how goes't?

Ross. When I came hither to transport the tidings, 181
Which I have heavily borne, there ran a rumour
Of many worthy fellows that were out;
Which was to my belief witness'd the rather,
For that I saw the tyrant's power a-foot:
Now is the time of help; your eye in Scotland
Would create soldiers, make our women fight,
To doff their dire distresses.

Mal. Be't their comfort
We are coming thither: gracious England hath
Lent us good Siward and ten thousand men; 190
An older and a better soldier none
That Christendom gives out.

Ross. Would I could answer
This comfort with the like! But I have words
That would be howl'd out in the desert air,
Where hearing should not latch them.

Macd. What concern they?
The general cause? or is it a fee-grief
Due to some single breast?

Ross. No mind that's honest
But in it shares some woe, though the main part

MACBETH

Act IV. Sc. iii.

Pertains to you alone.

Macd. If it be mine,
Keep it not from me, quickly let me have it. 200

Ross. Let not your ears despise my tongue for ever,
Which shall possess them with the heaviest sound
That ever yet they heard.

Macd. Hum ! I guess at it.

Ross. Your castle is surprised ; your wife and babes
Savagely slaughter'd : to relate the manner,
Were, on the quarry of these murder'd deer,
To add the death of you.

Mal. Merciful heaven !
What, man ! ne'er pull your hat upon your brows ;
Give sorrow words : the grief that does not speak
Whispers the o'erfraught heart, and bids it break.

Macd. My children too ?

Ross. Wife, children, servants, all 211
That could be found.

Macd. And I must be from thence !
My wife kill'd too ?

Ross. I have said.

Mal. Be comforted :
Let's make us medicines of our great revenge,
To cure this deadly grief.

Macd. He has no children. All my pretty ones ?
Did you say all ? O hell-kite ! All ?
What, all my pretty chickens and their dam
At one fell swoop ?

Mal. Dispute it like a man.

Macd. I shall do so ; 220
But I must also feel it as a man :
I cannot but remember such things were,

That were most precious to me. Did heaven look on,
And would not take their part? Sinful Macduff,
They were all struck for thee! naught that I am,
Not for their own demerits, but for mine,
Fell slaughter on their souls: heaven rest them now!

Mal. Be this the whetstone of your sword: let grief
Convert to anger; blunt not the heart, enrage it.

Macd. O, I could play the woman with mine eyes, 230
And braggart with my tongue! But, gentle heavens,
Cut short all intermission; front to front
Bring thou this fiend of Scotland and myself;
Within my sword's length set him; if he 'scape,
Heaven forgive him too!

Mal. This tune goes manly.
Come, go we to the king; our power is ready;
Our lack is nothing but our leave. Macbeth
Is ripe for shaking, and the powers above
Put on their instruments. Receive what cheer you
may; 239
The night is long that never finds the day. [*Exeunt.*]

ACT FIFTH.

Scene I.

Dunsinane. Ante-room in the castle.

Enter a Doctor of Physic and a Waiting-Gentlewoman.

Doct. I have two nights watched with you, but can
perceive no truth in your report. When was it
she last walked?

Gent. Since his majesty went into the field, I have
seen her rise from her bed, throw her nightgown

MACBETH

Act V. Sc. i.

upon her, unlock her closet, take forth paper,
fold it, write upon't, read it, afterwards seal it,
and again return to bed; yet all this while in a
most fast sleep.

Doct. A great perturbation in nature, to receive at 10
once the benefit of sleep and do the effects of
watching! In this slumbry agitation, besides
her walking and other actual performances, what,
at any time, have you heard her say?

Gent. That, sir, which I will not report after her.

Doct. You may to me, and 'tis most meet you should.

Gent. Neither to you nor any one, having no witness
to confirm my speech.

Enter Lady Macbeth, with a taper.

Lo you, here she comes! This is her very guise,
and, upon my life, fast asleep. Observe her; 20
stand close.

Doct. How came she by that light?

Gent. Why, it stood by her: she has light by her
continually; 'tis her command.

Doct. You see, her eyes are open.

Gent. Ay, but their sense is shut.

Doct. What is it she does now? Look, how she rubs
her hands.

Gent. It is an accustomed action with her, to seem
thus washing her hands: I have known her con- 30
tinue in this a quarter of an hour.

Lady M. Yet here's a spot.

Doct. Hark! she speaks: I will set down what comes
from her, to satisfy my remembrance the more
strongly.

Lady M. Out, damned spot! out, I say! One: two: why, then 'tis time to do 't. Hell is murky. Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can tell our power to account? Yet who would have thought the old man to have had so much blood in him? 40

Doct. Do you mark that?

Lady M. The thane of Fife had a wife; where is she now? What, will these hands ne'er be clean? No more o' that, my lord, no more o' that: you mar all with this starting.

Doct. Go to, go to; you have known what you should not.

Gent. She has spoke what she should not, I am sure of that: heaven knows what she has known. 50

Lady M. Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

Doct. What a sigh is there! The heart is sorely charged.

Gent. I would not have such a heart in my bosom for the dignity of the whole body.

Doct. Well, well, well,—

Gent. Pray God it be, sir. 60

Doct. This disease is beyond my practice: yet I have known those which have walked in their sleep who have died holily in their beds.

Lady M. Wash your hands; put on your nightgown; look not so pale: I tell you yet again, Banquo's buried; he cannot come out on's grave.

MACBETH

Act V. Sc. ii.

Doct. Even so?

Lady M. To bed, to bed; there's knocking at the
gate: come, come, come, come, give me your 70
hand: what's done cannot be undone: to bed,
to bed, to bed. [*Exit.*

Doct. Will she go now to bed?

Gent. Directly.

Doct. Foul whisperings are abroad: unnatural deeds
Do breed unnatural troubles: infected minds
To their deaf pillows will discharge their secrets:
More needs she the divine than the physician.
God, God forgive us all! Look after her;
Remove from her the means of all annoyance, 80
And still keep eyes upon her. So good night:
My mind she has mated and amazed my sight:
I think, but dare not speak.

Gent. Good night, good doctor.
[*Exeunt.*

Scene II.

The country near Dunsinane.

*Drum and colours. Enter Menteith, Caithness, Angus,
Lennox, and Soldiers.*

Ment. The English power is near, led on by Malcolm,
His uncle Siward and the good Macduff:
Revenge burn in them; for their dear causes
Would to the bleeding and the grim alarm
Excite the mortified man.

Ang. Near Birnam wood.
Shall we well meet them; that way are they coming.

Caith. Who knows if Donalbain be with his brother?

Len. For certain, sir, he is not : I have a file
Of all the gentry : there is Siward's son,
And many unrrough youths, that even now 10
Protest their first of manhood.

Ment. What does the tyrant ?

Caith. Great Dunsinane he strongly fortifies :
Some say he's mad ; others, that lesser hate him,
Do call it valiant fury : but, for certain,
He cannot buckle his distemper'd cause
Within the belt of rule.

Ang. Now does he feel
His secret murders sticking on his hands ;
Now minutely revolts upbraid his faith-breach ;
Those he commands move only in command,
Nothing in love : now does he feel his title 20
Hang loose about him, like a giant's robe
Upon a dwarfish thief.

Ment. Who then shall blame
His pester'd senses to recoil and start,
When all that is within him does condemn
Itself for being there ?

Caith. Well, march we on,
To give obedience where 'tis truly owed :
Meet we the medicine of the sickly weal,
And with him pour we, in our country's purge,
Each drop of us.

Len. Or so much as it needs
To dew the sovereign flower and drown the weeds.
Make we our march towards Birnam. 31
[*Exeunt, marching.*]

MACBETH

Act V. Sc. iii.

Scene III.

Dunsinane. A room in the castle.

Enter Macbeth, Doctor, and Attendants.

Macb. Bring me no more reports; let them fly all:

Till Birnam wood remove to Dunsinane

I cannot taint with fear. What's the boy Malcolm?

Was he not born of woman? The spirits that know

All mortal consequences have pronounced me thus:

'Fear not, Macbeth; no man that's born of woman
Shall e'er have power upon thee.' Then fly, false
thanes,

And mingle with the English epicures:

The mind I sway by and the heart I bear

Shall never sag with doubt nor shake with fear. 10

Enter a Servant.

My curse upon thee light, thou cream-faced loon!

Where got'st thou that goose look?

Serv. There is ten thousand—

Macb. Geese, villain?

Serv. Soldiers, sir.

Macb. Go prick thy face and over-red thy fear,

Thou lily-liver'd boy. What soldiers, patch?

Death of thy soul! those linen cheeks of thine

Are counsellors to fear. What soldiers, whey-face?

Serv. The English force, so please you.

Macb. Take thy face hence. [Exit Servant.

Seyton!—I am sick at heart,

When I behold—Seyton, I say!—This push 20

Will cheer me ever, or disseat me now.

I have lived long enough: my way of life

Is fall'n into the sear, the yellow leaf,
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have; but, in their stead,
Curses, not loud but deep, mouth-honour, breath,
Which the poor heart would fain deny, and dare not.
Seyton!

Enter Seyton.

Sey. What's your gracious pleasure?

Mach. What news more? 30

Sey. All is confirm'd, my lord, which was reported.

Mach. I'll fight, till from my bones my flesh be hack'd.
Give me my armour.

Sey. 'Tis not needed yet.

Mach. I'll put it on.

Send out moe horses, skirr the country round;
Hang those that talk of fear. Give me mine armour.
How does your patient, doctor?

Doct. Not so sick, my lord,
As she is troubled with thick-coming fancies,
That keep her from her rest.

Mach. Cure her of that.

Canst thou not minister to a mind diseased, 40
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain,
And with some sweet oblivious antidote
Cleanse the stuff'd bosom of that perilous stuff
Which weighs upon the heart?

Doct. Therein the patient
Must minister to himself.

Mach. Throw physic to the dogs, I'll none of it.
Come, put mine armour on; give me my staff.

MACBETH

Act V. Sc. iv.

Seyton, send out. Doctor, the thanes fly from me.
 Come, sir, dispatch. If thou couldst, doctor, cast
 The water of my land, find her disease 51
 And purge it to a sound and pristine health,
 I would applaud thee to the very echo,
 That should applaud again. Pull 't off, I say.
 What rhubarb, senna, or what purgative drug,
 Would scour these English hence? Hear'st thou
 of them?

Doct. Ay, my good lord; your royal preparation
 Makes us hear something.

Mach. Bring it after me.
 I will not be afraid of death and bane
 Till Birnam forest come to Dunsinane. 60

Doct. [*Aside*] Were I from Dunsinane away and clear,
 Profit again should hardly draw me here. [*Exeunt.*]

Scene IV.

Country near Birnam wood.

*Drum and colours. Enter Malcolm, old Siward and his
 Son, Macduff, Menteith, Caithness, Angus, Lennox,
 Ross, and Soldiers, marching.*

Mal. Cousins, I hope the days are near at hand
 That chambers will be safe.

Ment. We doubt it nothing.

Siw. What wood is this before us?

Ment. The wood of Birnam.

Mal. Let every soldier hew him down a bough,
 And bear't before him: thereby shall we shadow
 The numbers of our host, and make discovery
 Err in report of us.

Act V. Sc. v.

THE TRAGEDY OF

Soldiers.

It shall be done.

Siw. We learn no other but the confident tyrant
Keeps still in Dunsinane, and will endure
Our setting down before 't.

Mal. 'Tis his main hope : 10
For where there is advantage to be given,
Both more and less have given him the revolt,
And none serve with him but constrained things
Whose hearts are absent too.

Macd. Let our just censures
Attend the true event, and put we on
Industrious soldiership.

Siw. The time approaches,
That will with due decision make us know
What we shall say we have and what we owe.
Thoughts speculative their unsure hopes relate,
But certain issue strokes must arbitrate : 20
Towards which advance the war. [*Exeunt, marching.*]

Scene V.

Dunsinane. Within the castle.

Enter Macbeth, Seyton, and Soldiers, with drum and colours.

Macd. Hang out our banners on the outward walls ;
The cry is still ' They come : ' our castle's strength
Will laugh a siege to scorn : here let them lie
Till famine and the ague eat them up :
Were they not forced with those that should be ours,
We might have met them dareful, beard to beard,
And beat them backward home.

[*A cry of women within.*
What is that noise ?

MACBETH

Act V. Sc. v.

Sey. It is the cry of women, my good lord. [Exit.

Mach. I have almost forgot the taste of fears :
 The time has been, my senses would have cool'd 10
 To hear a night-shriek, and my fell of hair
 Would at a dismal treatise rouse and stir
 As life were in't : I have supp'd full with horrors ;
 Direness, familiar to my slaughterous thoughts,
 Cannot once start me.

Re-enter Seyton.

Wherefore was that cry ?

Sey. The queen, my lord, is dead.

Mach. She should have died hereafter ;
 There would have been a time for such a word.
 To-morrow, and to-morrow, and to-morrow,
 Creeps in this petty pace from day to day, 20
 To the last syllable of recorded time ;
 And all our yesterdays have lighted fools
 The way to dusty death. Out, out, brief candle !
 Life's but a walking shadow, a poor player
 That struts and frets his hour upon the stage
 And then is heard no more : it is a tale
 Told by an idiot, full of sound and fury,
 Signifying nothing.

Enter a Messenger.

Thou comest to use thy tongue ; thy story quickly.

Mess. Gracious my lord, 30

I should report that which I say I saw,

But know not how to do it.

Mach. Well, say, sir.

Mess. As I did stand my watch upon the hill,

I look'd toward Birnam, and anon, methought,
The wood began to move.

Mach. Liar and slave !

Mess. Let me endure your wrath, if't be not so :
Within this three mile may you see it coming ;
I say, a moving grove.

Mach. If thou speak'st false,
Upon the next tree shalt thou hang alive,
Till famine cling thee : if thy speech be sooth, 40
I care not if thou dost for me as much.
I pull in resolution, and begin
To doubt the equivocation of the fiend
That lies like truth : ' Fear not, till Birnam wood
Do come to Dunsinane ' ; and now a wood
Comes toward Dunsinane. Arm, arm, and out !
If this which he avouches does appear,
There is nor flying hence nor tarrying here.
I 'gin to be a-weary of the sun, 49
And wish the estate o' the world were now undone.
Ring the alarum-bell ! Blow, wind ! come, wrack !
At least we'll die with harness on our back. [*Exeunt.*]

Scene VI.

Dunsinane. Before the castle.

*Drum and colours. Enter Malcolm, old Siward, Macduff, and
their Army, with boughs.*

Mal. Now near enough ; your leavy screens throw down,
And show like those you are. You, worthy uncle,
Shall, with my cousin, your right noble son,
Lead our first battle : worthy Macduff and we

MACBETH

Act V. Sc. vii.

Shall take upon's what else remains to do,
According to our order.

Siw. Fare you well.

Do we but find the tyrant's power to-night,
Let us be beaten, if we cannot fight.

Macd. Make all our trumpets speak; give them all breath,
Those clamorous harbingers of blood and death. 10
[*Exeunt.*

Scene VII.

Another part of the field.

Alarums. Enter Macbeth.

Macb. They have tied me to a stake; I cannot fly,
But bear-like I must fight the course. What's he
That was not born of woman? Such a one
Am I to fear, or none.

Enter young Siward.

Yo. Siw. What is thy name?

Macb. Thou'lt be afraid to hear it.

Yo. Siw. No; though thou call'st thyself a hotter name
Than any is in hell.

Macb. My name's Macbeth.

Yo. Siw. The devil himself could not pronounce a title
More hateful to mine ear.

Macb. No, nor more fearful.

Yo. Siw. Thou liest, abhorred tyrant; with my sword 10
I'll prove the lie thou speak'st.

[*They fight, and young Siward is slain.*

Macb. Thou wast born of woman.

But swords I smile at, weapons laugh to scorn,
Brandish'd by man that's of a woman born. [Exit.

Alarums. Enter Macduff.

Macd. That way the noise is. Tyrant, show thy face !
If thou be'st slain and with no stroke of mine,
My wife and children's ghosts will haunt me still.
I cannot strike at wretched kerns, whose arms
Are hired to bear their staves : either thou, Macbeth,
Or else my sword, with an unbatter'd edge,
I sheathe again undeeded. There thou shouldst be ;
By this great clatter, one of greatest note 21
Seems bruited : let me find him, fortune !
And more I beg not. [*Exit. Alarums.*]

Enter Malcolm and old Siward.

Siw. This way, my lord ; the castle's gently render'd :
The tyrant's people on both sides do fight ;
The noble thanes do bravely in the war ;
The day almost itself professes yours,
And little is to do.

Mal. We have met with foes
That strike beside us.

Siw. Enter, sir, the castle.
[*Exeunt. Alarum.*]

Scene VIII.

Another part of the field.

Enter Macbeth.

Macb. Why should I play the Roman fool, and die
On mine own sword ? whiles I see lives, the gashes
Do better upon them.

MACBETH

Act. V. Sc. viii.

Enter Macduff.

Macd. Turn, hell-hound, turn !

Macb. Of all men else I have avoided thee :

But get thee back ; my soul is too much charged
With blood of thine already.

Macd. I have no words :

My voice is in my sword, thou bloodier villain
Than terms can give thee out ! *[They fight]*

Macb. Thou lovest labour :

As easy mayst thou the intrenchant air
With thy keen sword impress as make me bleed : 10
Let fall thy blade on vulnerable crests ;
I bear a charmed life, which must not yield
To one of woman born.

Macd. Despair thy charm,
And let the angel whom thou still hast served
Tell thee, Macduff was from his mother's side
Untimely ta'en.

Macb. Accursed be that tongue that tells me so,
For it hath cow'd my better part of man !
And be these juggling fiends no more believed,
That palter with us in a double sense ; 20
That keep the word of promise to our ear,
And break it to our hope. I'll not fight with thee.

Macd. Then yield thee, coward,
And live to be the show and gaze o' the time :
We'll have thee, as our rarer monsters are,
Painted upon a pole, and underwrit,
'Here may you see the tyrant.'

Macb. I will not yield,
To kiss the ground before young Malcolm's feet,

And to be baited with the rabble's curse.
Though Birnam wood be come to Dunsinane, 30
And thou opposed, being of no woman born,
Yet I will try the last : before my body
I throw my warlike shield : lay on, Macduff;
And curs'd be him that first cries 'Hold, enough!'
[*Exeunt, fighting. Alarums.*]

Retreat. Flourish. Enter, with drum and colours, Malcolm, old Siward, Ross, the other Thanes, and Soldiers.

Mal. I would the friends we miss were safe arrived.

Siw. Some must go off : and yet, by these I see,
So great a day as this is cheaply bought.

Mal. Macduff is missing, and your noble son.

Ross. Your son, my lord, has paid a soldier's debt :
He only lived but till he was a man ; 40
The which no sooner had his prowess confirm'd
In the unshrinking station where he fought,
But like a man he died.

Siw. Then he is dead ?

Ross. Ay, and brought off the field : your cause of sorrow
Must not be measured by his worth, for then
It hath no end.

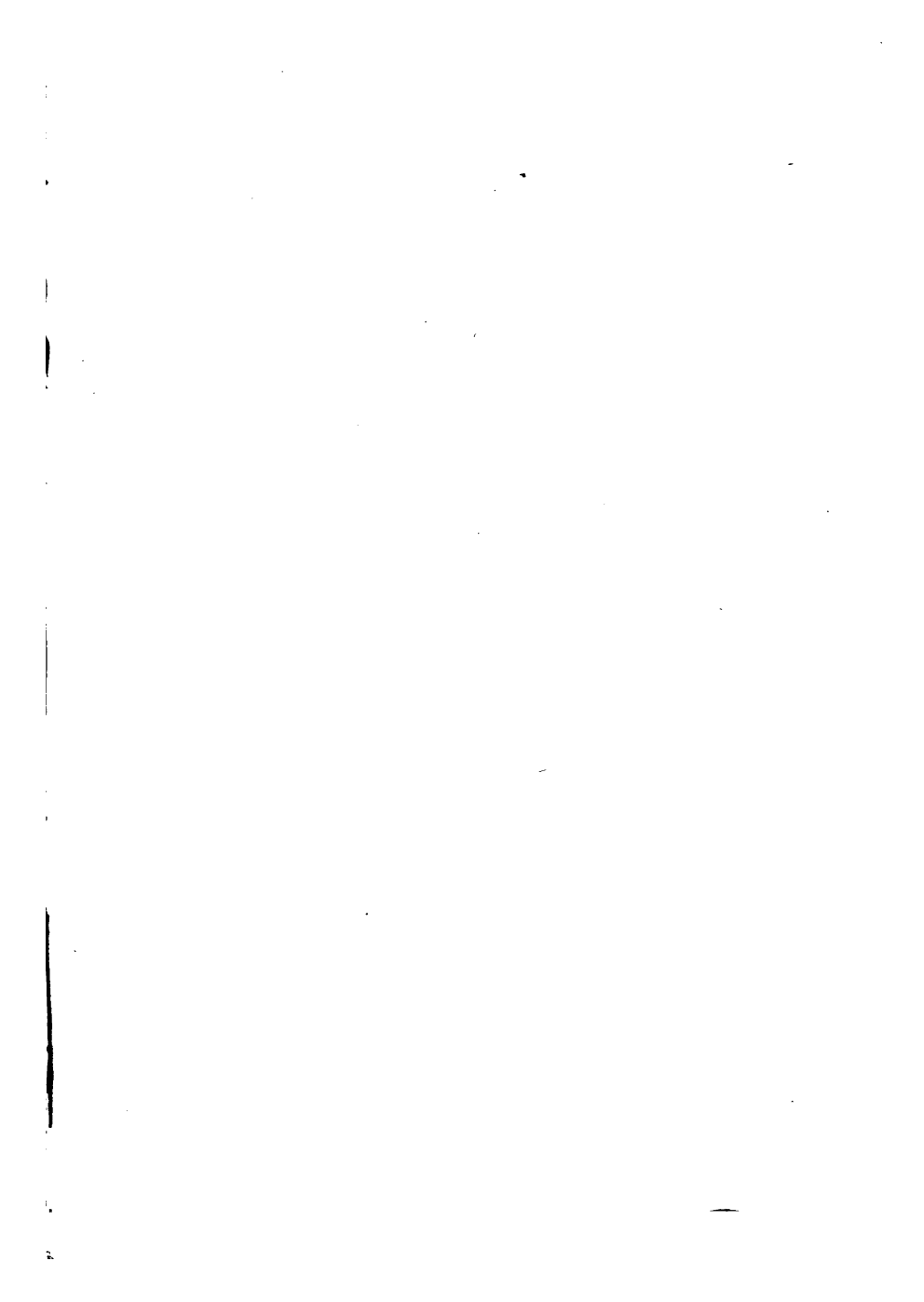
Siw. Had he his hurts before ?

Ross. Ay, on the front.

Siw. Why then, God's soldier be he !
Had I as many sons as I have hairs,
I would not wish them to a fairer death :
And so his knell is knoll'd.

Mal. He's worth more sorrow, 50
And that I'll spend for him.

Siw. He's worth no more :





BEHOLD, WHERE STANDS THE USURPER'S CURSED HEAD

Act V. Sc. viii.

MACBETH

Act. V. Sc. viii.

They say he parted well and paid his score :
And so God be with him ! Here comes newer comfort.

Re-enter Macduff, with Macbeth's head.

Macd. Hail, king ! for so thou art : behold, where stands
The usurper's cursed head : the time is free :
I see thee compass'd with thy kingdom's pearl,
That speak my salutation in their minds ;
Whose voices I desire aloud with mine :
Hail, King of Scotland !

All. Hail, King of Scotland !

[Flourish.]

Mal. We shall not spend a large expense of time 60
Before we reckon with your several loves,
And make us even with you. My thanes and kinsmen,
Henceforth be earls, the first that ever Scotland
In such an honour named. What's more to do,
Which would be planted newly with the time,
As calling home our exiled friends abroad
That fled the snares of watchful tyranny,
Producing forth the cruel ministers
Of this dead butcher and his fiend-like queen,
Who, as 'tis thought, by self and violent hands 70
Took off her life ; this, and what needful else
That calls upon us, by the grace of Grace
We will perform in measure, time and place :
So thanks to all at once and to each one,
Whom we invite to see us crown'd at Scone.

[Flourish. Exeunt.]

THE TRAGEDY OF

Notes

[When the name of a play is not given, the reference will be understood to be to *Macbeth*. It has been thought better to omit pagination in order that the pupil may become familiar with the text rather by Act, Scene and line, which are usually the same in most editions, than by the pages of the volumes, which differ materially.]

ACT I.

SCENE I. The scene deals with Macbeth's first meeting with the Weird Sisters.

I. i. 1. **Again**: most modern editors place a comma after "again," otherwise the question will read, "When will the three sisters meet again in thunder, lightning, and rain?"

I. i. 2. **Hurly-burly**: an onomatopoetic word, describing the sound implied by the meaning.

I. i. 3. **Graymalkin**: another form of this is "Grimalkin." "Maukin" is the Scots word for a hare, which gets the name "puss" in England. The interchange is curious. The cat was the constant associate of witches, usually a black one with a very few white hairs on its tail, one of which was plucked out and burned when the devil was summoned. Cf. Kirkpatrick Sharpe's *Witchcraft in Scotland*.

I. i. 9. **Paddock calls**: in the north of England and in Scotland a "paddock" (or puddock) is a toad; hence the speech would mean, "The toad calls," or some such phrase. Toad stools are called "paddock stools" (cf. Burns, "May sprout like summer paddock stools"); and the lower orders believed that the devils took shelter under them during their midnight orgies. One of the old names of Satan among the Gaelic Celts was "Padac," and in the West Highlands last century stories were told of Padac's malevolence. Possibly Shakespeare, if he visited Scotland, had heard of the term.

I. i. 10. **Fair is foul**, etc.: a proverbial phrase in Elizabethan times. Cf. Spenser's *Faerie Queene*, Bk. IV. C. viii. l. 289, "Then faire grew foule, and foule grew faire in sight."

SCENE II.—I. ii. 3. **Sergeant**: meant originally a foot soldier. The folio stage directions read "a bleeding captain." The word must scan as a trissyllable, not a disyllable.

I. ii. 9. **Choke their art**: the language is very compressed, but the meaning is clear. The state of the battle is like the state of two swimmers

MACBETH

Notes

who are so closely interlocked, and so interfere with each other, that both are on the point of drowning.

I. ii. 10. **To that** : "To" in Shakespeare's time, like "zu" in German, was used much more freely than now with the sense of "end" or "purpose." Cf. "to take to wife."

I. ii. 13. **Kerns and gallowglasses** are both mentioned in Holinshed. The kerns were light armed, the gallowglasses heavy armed, Irish soldiers. Cf. 2 *Henry VI.*, IV. ix. 26, "A mighty power of gallowglasses and stout kerns."

I. ii. 20, 21. **Till he . . . farewell to him** : the text here is very obscure. A stroke which cut an enemy from the nave (or navel) to the chaps would be a desperate one. Warburton suggests "nape" for "nave."

I. ii. 25. Just as storms sometimes spring up on the very "heels of the sun" in the East, so an unsuspected assault by the Norwegian King was delivered at the moment of Macbeth's victory over Macdonwald. The "Norweyan lord" was Sweno.

I. ii. 40. **Memorize another Golgotha** : render famous in history a second Golgotha (the place of a skull) by strewing it with the skulls of the dead. Cf. Mark xv. 22.

I. ii. 49. There are some difficulties (historical and metrical) in this speech. As the battle was over "flout" and "fan," present tenses seem wrong; but the sergeant in his description used historic presents likewise : "all is too weak" and "discomfort swells." Therefore the *time* must be the beginning of the battle, and "flout" must have the sense of "mock," "defy" (see Glossary); and "fan our people cold" means that the defiant waving of the Norwegian flags struck fear into the Scots before the battle began. Then came the actual conflict. The description is so managed as to bring out in bold relief the invincible valour of the hero.

I. ii. 54. **Bellona's bridegroom** : i.e., Macbeth. Bellona was the goddess of war, by some said to be the sister, by others the wife, of Mars. She is represented in sculpture as driving the chariot of the god.

I. ii. 56. **Point rebellious** : the point (sword) of the rebel ; the passage should read : "sword point that was loyal opposing sword point that was rebellious."

I. ii. 61. **St. Colme's Inch** : the island of Inchcolm, in the Firth of Forth, on which was the monastery dedicated to St. Columba.

I. ii. 62. The use of dollars to describe a sum of money in King Duncan's day is, of course, an anachronism. The dollar, L.G. of H.G. *thaler*, was not coined until 1518. Thaler is short form of "Joachim's thaler."

I. ii. 65. **Interest** : in Shakespeare has a stronger meaning, as the

Notes

THE TRAGEDY OF

word "bosom" shows, than it has now. It means here intimate association and love.

SCENE III. The famous scene on the blasted heath, where Macbeth and Banquo meet the Weird Sisters. "The poet has endowed these creatures with the power to tempt and delude men, to entangle them with oracles of double meaning, with delusion and deception, and even to try them, as Satan in the book of Job, with sorrow and trouble, with storms and sickness; but they have no authority with fatalistic power to do violence to the human will."—*Gervinus*.

I. iii. 2. **Killing swine**: this was a favourite occupation of witches, according to tradition. Cf. Sir W. Scott's *Demonology and Witchcraft*.

I. iii. 5. **Mouch**: means to masticate with the lips closed. It is derived probably from Fr. *manger*, to eat.

I. iii. 6. **Aroint**: was a stereotyped phrase in connection with the old



"The Harrowing of Hell," or the Descent of Christ into Hades to preach to the Spirits in prison. To explain the use of the word "aroint," which is used by the devil in the right-hand corner, who blows a horn to frighten Christ, and shouts, "Out! Out! Aroint." Cf. *Macbeth*, I. iii. 6.

Mystery and Miracle plays. In Burgher's reproduction of the engraving of the "Harrowing of Hell," which accompanies a reprint of the old drama, Christ is represented as emptying hell of its denizens, while the devil is

MACBETH

Notes

endeavouring to scare Him away by shouting, "Out ! Out ! Aroynt." Cf. Hone's *Ancient Mysteries*, p. 138. The exact derivation of *aroynt* or *aroint*, for both occur in Shakespeare (cf. *King Lear*, III. iv. 127), is still unknown.

I. iii. 6. **Ronyon**: old woman; "ronyon" is connected with Lat. *robigo* (1) rust, and (2) a sore or ulcer, through O.Fr. *roigne*. See Glossary.

I. iii. 7. **Aleppo**: the mention of Aleppo and of the ship's name gives an air of realism to the scene. To be able to sail in a sieve, or some other impossible article, to change themselves into various forms, and to plague man or beast in different ways—all this was firmly believed by superstitious persons in Shakespeare's days to be in the power of witches. Cf. James I.'s *Demonologie*.

I. iii. 10. **I'LL DO, I'LL DO, I'LL DO**: the doing refers to the gnawing of a hole in the *Tiger* by the rat without a tail. It was believed that a witch could take the form of any animal, but could not assume the tail.

I. iii. 15. Still another feat possible to witches. They could vary the direction of the wind. **Blow**=blow upon. The meaning is that as she has control over the wind, she can prevent the vessel making the port to which it is bound.

I. iii. 17. **Shipman's card**: the paper on which the winds were marked under the pilot's needle, or perhaps the sea-chart, so called in Shakespeare's age.

I. iii. 20. **Pent-house lid**: the eyelids are likened to an outhouse or "lean-to" attached to a main building. Cf. Drayton's *Miracles of Moses*: "his brows like two steep pent-houses hung down."

I. iii. 32. **Weird sisters**: the folios read "wayward sisters"; "weird" comes from A.S. *wyrd*, destiny, or in a personal sense one of the Fates; lit. (as Skeat says), "that which happens." The phrase "weird sisters" occurs in Gawain Douglas's *Aeneid*, Bk. IV. l. 48, where, referring to the Parcae, he says, "the weird sisteris defendis that suld be wit."

I. iii. 38. The repetition of **foul and fair**, the words used by the witches in Scene ii., is more than a mere coincidence. Banquo's question would seem to show that *day* must have reference to the weather and not to the battle. Perhaps Shakespeare meant to suggest that both in Macbeth and Banquo's case there was a feeling of oppression—a something in the atmosphere which they could not explain.

I. iii. 39. There is a heath called the Harmuir not far from Forres, and on the way to Nairn, which is pointed out as the scene of the meeting here referred to. Forres is situated close to the Moray Firth, and is distant about eighteen miles from Inverness.

I. iii. 46. **Beards**: it was a singular superstition that witches were



almost all bearded. Hence the dire cruelties often inflicted on any aged females who chanced to have a few tufts of what is called "senile hair" on their chins. Our forefathers, believing that witches always had a growth of hair on the chin, readily accepted the converse of the proposition, that whatever female had a hirsute growth on her chin must be a witch.

I. iii. 48, 49. **Glamis**: the thaneship of Glamis was the ancient inheritance of Macbeth's family, and he inherited it by the death of his father, Sinel. The castle is "still" extant, distant about five miles from Forfar. The present edifice dates back to 1372, though some remains of an older building have been incorporated. There is a bedstead preserved in the castle in which tradition asserts Duncan died. The grand old pile is the property of the Earls of Strathmore, and is still inhabited. Cawdor Castle, situated about six miles from Nairn, stands on a rising ground above the windings of the Calder, overlooking a wide tract of woodland, being bounded on the north by the Moray Firth. It has a moat and draw-bridge, and that part of it which is without date shows marks of very great antiquity. See illustration, Introduction, p. 43. Both these castles claim to be the scene of Duncan's murder. Glamis, of course, is now pronounced as a monosyllable, although in Act I. v. 13, Act II. ii. 42, and Act III. i. 1. it must be pronounced as a dissyllable to ensure correct scansion.

I. iii. 48-50. This triple prophecy is taken almost word for word from Holinshed, who in turn has taken it from Hector Boece.

I. iii. 53. **Fantastical**: imaginary. It is the word used by Holinshed which Shakespeare again transplants. "This was reputed at the first but some vague, fantastical illusion by Macbeth."

I. iii. 55, 56. **Present grace and great prediction, noble having, and royal hope** are Banquo's references to the three several kinds of salutation proffered to Macbeth by the Weird Sisters. "Thane of Glamis" was present grace; "noble having" referred to the Thaneship of Cawdor; and "royal hope" alluded to the prediction of his being king. Cf. *Merry Wives of Windsor*, "The gentleman is of no having" (III. ii. 73).

I. iii. 67. See Act IV. i. 120 for another reference to King James I. as a future descendant of Banquo.

I. iii. 71. **Sinel**, or **Synele**, is Holinshed's spelling of Finnlaec or Finleg (cf. modern name Finlay), the name of Macbeth's father. Cf. Wyntoun, Bk. VI. C. xviii.

I. iii. 72. Several explanations might be given, all more or less plausible, for Macbeth's describing Cawdor as "a prosperous gentleman" after what has been told us in Act I. Sc. ii. 52. (1) It is just possible that the assistance there spoken of was not given in person and that Macbeth did not know of Cawdor's disaffection. (2) Macbeth may be in ironical fashion saying what

MACBETH

Notes

he knows not to be true in order to tempt the witches to further revelations, or at least explanations, hence the taunt—*imperfect* speakers. (3) Shakespeare, according to some editors (*e.g.*, Clarendon Press Ed., etc.), did not write the whole of the play as we have it, and Scene ii. may be by another hand. See Introduction. The second explanation seems the best. Of course the development of the plot demands that no explanation should be given of their prophesyings at this point, and the witches vanish.

I. iii. 81. **Corporal**: corporeal. Shakespeare never uses the latter form. He uses both "corporal" and "incorporal" more than once. Milton uses both forms. Cf. *Paradise Lost*, IV. 585, and *Samson Agonistes*, 616.

I. iii. 84. **Insane root**: the herb that produces madness. Both the ancients and our mediæval forefathers believed that hemlock had this effect. Cf. Greene, *Never too Late*: "You have eaten of the roots of hemlock that makes men's eyes conceit unseen objects." Others thought *henbane* had the same effect.

I. iii. 92. **Thine or his**: the "thine" refers to *praises* and the "his" to *wonders*; wonders is plural, because Macbeth had done more than one deed worthy of admiration. The meaning is that Duncan was so *lost* in wonder that he could not find adequate words wherewith to give expression to his feelings, hence "silenced with that."

I. iii. 97. **Images of death**: refers to the heaps of slain on the battlefield. Cf. *King Lear*, II. iv. 91, "images of revolt."

I. iii. 120. **Trusted home**: cf. "drive home." Banquo's reply with its "enkindle you unto the crown" pierces the subtle modesty of Macbeth's question with its reference to "the thane of Cawdor," and in a few pregnant words reveals his knowledge of Macbeth's real intention, and gives us the key to the interpretation of the drama. This is one of the subtlest strokes of genius in the whole play.

I. iii. 137, 138. **Present fears . . . imaginings**: the feelings of a soldier on the eve of battle and his actual experience in the fight would be well described in these words. Macbeth had just been through a battle, and he says his soul (state of man, cf. *Julius Caesar*, II. i.) is more shaken by the thought of the murder which as yet he has only imagined (fantastical) than by anything in the shape of present fears, *i.e.*, actual objects of fear.

I. iii. 139-142. **My thought . . . what is not**: Macbeth's power to think out a plan of action is paralysed by the fear called forth by the "horrible imagining" of Duncan's murder. Everything seems like "a phantasma, a hideous dream," as the passage in *Julius Caesar* already quoted puts it; and so it is that, in his dilemma, he resolves to leave the working out of his plans to chance (l. 142). Cf. Webster, *Duchess of Malfi*, V. iii. 51-69.

I. iii. 147. **Time and the hour . . . day**: Macbeth has so far shaken off the paralysis as to be able to jest, for "time and the hour," etc., is a colloquialism. How true all this is to nature; just as we hear people make use of the expression, "It's a long lane that has no turning," at the end of some sorrowful recital. Cf. Greene, *Planetomachia—Saturne's Tragedy* (Works, Vol. V., Grosart's Edition, p. 129, l. 12), "as the longest summer's day hath his evening."

I. iii. 154. **Interim**: is best parsed here as a noun (personified) in the absolute case.

SCENE IV. The scene in which Duncan heaps fresh honours on Macbeth on his return from the war! Steevens finds a parallel between the career of the Thane of Cawdor and the unfortunate Earl of Essex. To quote Steevens, "His asking the Queen's forgiveness, his confession, repentance, and concern about behaving with propriety on the scaffold, are minutely described." As the execution of Essex took place in 1601, and *Macbeth* was in all likelihood produced in 1606, the interval was not too great.

I. iv. 11-21. **There's no art . . . all can pay**: this speech has been justly commented on by all editors, as showing in the highest degree the dramatic genius of Shakespeare. The "irony" of it goes home to the spectator, who knows, though Duncan does not, what is revealed in Scene iii. The Greek dramatist, Euripides, in *Medea*, a play with the great mistress of witchcraft, Medea, for its heroine, makes one of the characters complain to Jupiter that there is no outward "ken" mark whereby we can pick out a bad man (*Medea*, 516-520), "Wherefore, O Jove, didst thou instruct mankind how to distinguish by certain marks counterfeit gold, yet in the front of vice hast impressed no brand to show the tainted heart."

I. iv. 19. **Proportion . . . mine**: either = that I might have been able to proportion my thanks to your deserts; or = that in the ratio of my thanks: your deserts—the first term might have been the greater.

I. iv. 30, 31. **Nor . . . no**: note the instance of the double negative. In this connection consult Abbott, *Shakespearian Grammar*, par. 406. Cf. *Merchant of Venice*, III. iv. 11.

I. iv. 41. **Signs of nobleness**: insignia of nobility, both words being used in a sense no longer attached to them. The reference is to the outward decorations and evidences of rank, not to the moral elevation of nature. Cf. *Henry VIII.*, III. ii. 12, also cf. "noblesse," *Richard II.*, IV. i. 119.

I. iv. 45. **Harbinger**: strictly speaking was, as Herford says, a royal official who preceded the king to make arrangements for his reception. It



MACBETH

Notes

is a corruption of *herberger*. Cotgrave gives the following meaning—" *Mareschal du corps du Roy*, the king's chief harbinger." Cf. Heywood's *Woman Killed with Kindness*, Pro., l. 1, "I come but like a harbinger."

I. iv. 48. **Prince of Cumberland**: Duncan nominates his own son as his successor, with the title of Prince of Cumberland. The succession hitherto had been regulated by the law of *tanistry*, whereby the *brother* next in age of the deceased monarch was alternately called to occupy the throne. This custom prevailed among the Scots and was observed by them for several centuries. Macbeth had really some valid claims to the crown, founded on this custom, these having come to him not only through Gruoch, his wife, daughter of Kenneth III., but also through his father, Finlaec or Sinel. For the discussion of this question see Skene's *Celtic Scotland*, Vol. I., and Prof. Hume Brown's *History of Scotland*, Vol. I. p. 33.

I. iv. 50. Macbeth is projecting himself in imagination into the night of the murder, for the time of this scene is the morning of the second day. Duncan says, "Let's after him," showing that the time of this remark could not be night.

I. iv. 54. **True, worthy Banquo** = "that is true, worthy Banquo," and shows that Duncan and Banquo have been speaking in the interim.

SCENE V. We come now to the scene where Macbeth and his wife meet for the first time after the reception by her of the letter announcing the predictions of the Weird Sisters.

I. v. 2. **Report**: this did not necessarily imply that Macbeth had made inquiries. The fulfilment of the first two of their prophetic utterances was proof enough to Macbeth, who wanted to believe that they had more than mortal knowledge. The phrase means simply, unimpeachable authority, *i.e.*, his own. Cf. *The Tempest*, II. i. 67, "pocket up his report."

I. v. 6. **Whiles**: while; it is in reality the genitive of while. The latter was originally a noun, meaning time. Cf. Abbott, par. 137.

I. v. 13. Lady Macbeth's analysis of her husband's character, like Banquo's words (Sc. iii. 120) reveals to us the inwardness of the plot now rapidly thickening, and the struggle we know Macbeth's ambition had with his better feelings. She reads him like a book and tells us the part she has to play. The sure and masterly hand with which Shakespeare can dissect and lay bare the workings of the mind is well exemplified in this speech. As Professor Bain says (*English Composition*, p. 220), *apropos* of the harmony of the poem as a work of art, "Hints, prognostications, omens, dark intimations are never in vain. The characters are suited to the work assigned to them in forwarding the catastrophe of the piece."

I. v. 18. **The milk of human kindness**: with this cf. Act IV. iii. 98.

The expression is now proverbial, and that it should have been first applied to describe Macbeth seems like a stroke of irony when we reflect on his deeds as portrayed in the play. But it is his wife, "the dearest partner of his greatness," that uses the phrase. *Cf. King Lear*, I. iv. 364.

I. v. 19. The fact that Lady Macbeth omits to mention what is the goal sought to be attained by taking the nearest way, is grimly emphatic.

I. v. 21-26. **Thou'ldst have . . . should be undone**: this passage is one of the most hopelessly involved and obscure in the play—nearly every editor takes a different view of its meaning. Malone's reading is as probable and suggestive as any, viz., "Thou would'st have that" [*i.e.*, the crown] "which cries unto thee 'thou *must* do this' if thou would'st have it, and thou must do that which rather thou dost fear to do than wishest should be undone." Note the force of would'st = wishest to. *Cf. Abbott*, par. 329.

I. v. 28. **Chastise**: the student will note that the accent in this word is on the first syllable. *Cf. Tempest*, V. i. 263.

I. v. 30. **Metaphysical**: supernatural. In the *English Dictionary*, by H. C., 1655, "metaphysics" are explained as "supernatural arts."

I. v. 39. Is it too much to suppose that, after the exit of the messenger, Lady Macbeth did hear the ravens croaking? and is not comparing the messenger metaphorically to a raven, as Johnson says? Notice how she says "*my* battlements." This consorts well with "*my* despatch" in l. 69. She has already mentally made the execution of the plot hers.

I. v. 40. **Entrance**: note that, in order to attain correct scansion, this word must be pronounced as a trissyllable, "en-ter-ance." This frequently occurs in Shakespeare, particularly between the letters "R" and "I" and the dental consonants *t*, *d*, *n*.

I. v. 42. **Mortal**: has a transitive sense = deadly. *Cf.* in this connection "insane" in Act I. Sc. iii. 84. With the meaning of mortal in the present passage *cf.* Act. III. Sc. iv. 81, and Act IV. Sc. iii. 3.

I. v. 44. **Make thick my blood**: the Ghost in Hamlet says: "I could a tale unfold whose lightest word would *freeze* thy young blood." This gives the cue to the meaning here. Lady Macbeth prays that her sensibility may be blunted by her blood being made thick. *Cf. King John*, III. iii. 43.

I. v. 45. **Access**: this word must be scanned with the accent on the second syllable, or in technical phraseology as an iambus (u—) and not as a trochee (—u). *Cf. Winter's Tale*, V. i. 87.

I. v. 49. **Take my milk for gall**: Lady Macbeth, who said her husband was too full of the milk of human kindness, in this second invocation, conjures the invisible beings who wait on murder to substitute gall for her milk, so that the unsexing may be complete, a source of good being turned into a fountain of evil.

MACBETH

Notes

I. v. 50. **Sightless substances** : things that are invisible.

I. v. 56. In saluting her lord, Lady Macbeth uses this form of describing the future of her husband's sovereignty as if she had heard the salutation of the witch. But she knew the exact words used by the third witch from one of the letters sent her by Macbeth. "Hail, king that shalt be" (l. 11) is enough to justify her allusion. Therefore the word "letters" need not mean, after all, more than one letter, as Shakespeare uses the plural like the Lat. *literæ*, epistle.

I. v. 59. Here begins a sort of verbal sparring match or fence of words between Macbeth and his wife, each wanting to "draw" the other. It is all very realistic. Cf. the way in which Macbeth tried to extort information from Banquo, Act I. Sc. iii. 111-115, also the interview between Hamlet and Rosencrantz and Guildenstern (*Hamlet*, III. ii. 304-380).

I. v. 64. **Beguile the time** : to deceive or mislead men. "Time" has often this meaning in Shakespeare. Delius, the German commentator, renders it "die Mitwelt" = contemporary world. Cf. *Twelfth Night*, III. iii. 41.

I. v. 68. **Provided for** : murdered. As Verity says, this is in truth the most ghastly euphemism in the whole of Shakespeare. The only counterparts of it are the use of the verb "remove" by the Phoenix Park assassins, and the "recalled home" of the infamous wife murderer Deeming.

I. v. 72. **To alter favour** : to change one's countenance is always a sign that one is in fear. Cf. *Henry IV.*, III. ii. 136.

SCENE VI. This scene is one of the most striking in the play, viz., the interview between Duncan and Lady Macbeth.

I. vi. 11 and ff. The homely expression, "kill with kindness" is a familiar one. So Duncan says that sometimes the attention which subjects pay to their king is burdensome, and yet the king is grateful for it because of the spirit in which it is given ; and he asks Lady Macbeth to look on the trouble caused by his visit as a mark of his great regard.

I. vi. 13. **God 'ild us** : = God yield us, *i.e.*, God yield a return to you for your kindness to us. It was a familiar Elizabethan form of thanks.

I. vi. 16. **Poor and single business** : poor and simple. Cf. *Tempest*, I. ii. 242.

I. vi. 19. **Hermits** : your debtors or beadsmen, in duty bound to pray for the king. Cf. *Titus Andronicus*, III. ii. 41.

SCENE VII. **Sewer** is best derived from "asseoir" (Lat. *ad*, to ; and *sedere*, to sit) ; assewer ; Fr. form, *asseoir*, "one who sets the table."

Notes

THE TRAGEDY OF

I. vii. 1. **Done . . . done . . . done**: notice the play on the meaning of "done," and the three significations of the word, viz., "If it were to be forgotten when it is completed, then it were well that it were executed speedily."

I. vii. 4. **His surcease**: this might mean Duncan's death, whom Macbeth thus speaks of allusively as being the subject of his thoughts (cf. l. 12); but perhaps it is preferable to regard it as="its," which is not much used by Shakespeare, and to find its reference in assassination. Surcease would then mean "cessation," not "death."

I. vii. 6. **Shoal of time**: the folio, however, reads "school," which some critics would retain. Theobald's emendation, "shoal," although brilliant, is open to criticism.

I. vii. 7. **"Jump the life to come"**: take all the hazard of it. Among gold miners in America and Australia, there is a phrase "to jump a claim," meaning that if the holders of a mine stop working in it and absent themselves from the place, another party may step in and seize it.

I. vii. 20. **Taking off**: another euphemism for slaughter. Cf. Act I. Sc. vi. 68. Also a similar use of the phrase in *King Lear*, V. i. 65.

I. vii. 21. **Pity like a naked new-born babe**: there is some incongruity in this metaphor; the image of a new-born babe, first suggested to our minds, does not go well with the strong expression—"striding the blast"—which comes immediately after.

I. vii. 23. **The sightless couriers of the air**: the reference is to the winds, as "blow" and "wind" show. Everyone knows how a sharp wind blowing in one's face brings tears to the eyes. Cf. Job xxx. 22.

I. vii. 25. **I have no spur**: the image of the cherubim riding on the winds suggests this thought to Macbeth. The victorious ride of the cherubim in a just cause is brought into contrast with the picture of a man (representing himself) who is mounted on an unwilling horse, with no spur. His only motive is ambition, which, by an extension of the metaphor, is spoken of as overleaping itself and falling on the other (side). The word "side" can easily be supplied from "sides" in the previous line. Cf. Ps. xviii. 10; *Romeo and Juliet*, II. ii. 28-32. The whole passage, from the point where Macbeth introduces Duncan by name, is marked by that "swiftly concentrated energy," almost volcanic in force, so characteristic of Shakespeare's manner when he has a situation like the present to deal with. Then it is that his images and words seem to jostle each other in their efforts to find expression. We feel, after reading his speech, how very true in reference to himself was Macbeth's saying: "Present fears are less than horrible imaginings." His feelings, which have been excited to a supreme pitch under the lash of his imagination,

MACBETH

Notes

subside all at once on the entrance of Lady Macbeth. He is limp and purposeless—"We will proceed no further in this business."

I. vii. 42. **Ornament of life**: the crown.

I. vii. 45. **The poor cat**, etc.: Steevens says: "*Heywood's Proverbs* give the adage as, 'The cat likes fyshe, but will not wet her feete.'" Or in Low Lat. form, "Catus amat pisces, sed non vult tingere plantas."

I. vii. 47 ff. **I dare do all**, etc.: Johnson says that Shakespeare in a line and a half gives us the difference between true and false courage.

I. vii. 48. **Beast**: used by Lady Macbeth to translate Macbeth's no-man (none). Cf. *Measure for Measure*, II. ii. 134.

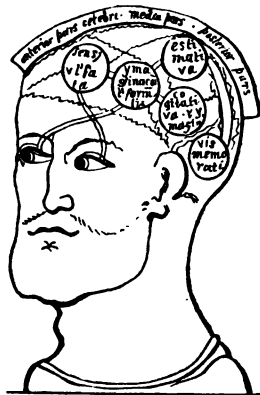
I. vii. 50. "To be" means here not "in order to be" but "by being"; hence the lines should read, "and by being more than what you were, you would be so much more the man" (cf. Act IV. Sc. ii. 69). This use of the infinitive with to=Fr. *en* with pres. par., or *à* with infinitive, is frequent in Shakespeare.

I. vii. 59. **WE FAIL?** We are told that the great actress, Mrs Siddons, did not know whether this should be declaimed as (a) we fail! (b) we fail? (c) we fail; the first implying emphasis on *we*, the second on *fail*, the third emphasis on both alike. The reading here given is perhaps the best.

I. vii. 60. **But**=only, if reading (a) or (b) is taken of the previous line; if (c) be accepted then "but" is an adversative conjunction.

I. vii. 60. **"Screw your courage."** This is a metaphor taken from some engine, or mechanical appliance then in use. The sticking place is the "stop" which suspends its powers till they are discharged on their proper object, as in driving piles.

I. vii. 65. **Memory Brain.** See illustration of ancient phrenological chart. The Elizabethans, as Thomas Nash, one of themselves, said, were "engineers of phrases." The late Professor Minto, commenting on this phrase, says: "They ransacked for comparisons the heavens above, the earth beneath, the waters under the earth, and the historical and mythical generations of earth's inhabitants. The wit of those days viewed the whole world as so much fugitive material; he knew it as a painter knows his box of colours, or an enthusiastic botanist the flora of his own parish."



Old Brain-chart.

I. vii. 70. **Unguarded**: harks back to warder. These words are cognates.

ACT II.

SCENE I. The horror of the impending crime seems to steep this scene in an atmosphere of dread. As to the place where it occurs, Capell says : "A large court surrounded all or in part by an open gallery, chambers opening into that gallery, the gallery ascended into by stairs, open likewise with the addition of a college-like gateway, into which opens a porter's lodge, appears to have been the poet's idea of the place of this great action."

II. i. 5. **That too** : the particular piece of armour handed him would be shown by the action on the stage.

II. i. 6. **Heavy** : is a transferred epithet. Cf. l. 63 in Sc. vii. of last Act, where "soundly" goes really with "is asleep," not with "invite"—a frequent rhetorical device in all poetry. Cf. *Tempest*, II. i. 94, "the heavy offer" of slumber.

II. i. 16. **Kind hostess** : notice how Shakespeare makes Banquo repeat the word so much in Duncan's mouth in Sc. vi. of last Act. The note of irony is sustained. **Shut up** means "having retired" in measureless content. This clause should really be read after "offices," the words "this diamond . . . most kind hostess," being of the nature of a parenthetical addition. The phrase is peculiar. Cf. Spenser's *Faerie Queene*, Bk. IV. Ch. ix. l. 131, "and for thee shut up all in friendly love," and Kyd's *Spanish Tragedy*, II. iv. 17, "Heavens have *shut up* day to pleasure us."

II. i. 17. **Being unprepar'd** : is a loose absolute construction, going with the "us" implied in "our."

II. i. 19. **Which else should free have wrought** : note here a peculiarity often found in Shakespeare, viz., that monosyllabic words containing diphthongs and long vowels are often so emphasised as to do away with the need of an unaccented syllable. In other words, they become, in a measure, dissyllables. Monosyllabic words containing a vowel followed by "r" are also often prolonged in the same way. Ll. 19 and 20 are examples of these two peculiarities, *wrought* being really pronounced *wroought*, and *weird*, *we-ird*. In l. 19, note also that the antecedent of "which" is of course "will."

II. i. 42. **Thou marshall'st me** : the fact that Macbeth speaks of the dagger as marshalling the way, shows that it seems to be in the air, not lying on a table as some have thought.

II. i. 44. **Mine eyes**, etc. : either the eyes are wrong and there is no dagger, or they are right and there is one. In the first case they are fools, and laughed at by the other senses ; in the second case their worth is more than that of all the rest put together.

MACBETH

Notes

II. i. 46. **Dudgeon**: notice how his "imagining" grows from seeing a dagger merely to seeing a dagger bespattered with blood. How true this is to the actual experience of those who are under the spell of an illusion! Dudgeon means the handle or haft of the dagger in Lyly's *Mother Bombe*, "have at the bag with the dudgeon-haft," Act II. i. 41, and in Dekker's *Satiromastix*, "I am too well ranked to be stabbed with his dudgeon wit," I. ii. 155. See Glossary.

II. i. 54. **His watch**: the meaning of this allusion is, that the murderer, being of the same pitiless nature as the wolf, could tell the time o' night by the particular note of the wolf's howl.

II. i. 55. **Ravishing strides**: another example of the figure of Transferred Epithet.

II. i. 59. **The present horror**: here "the awful silence" and brooding expectation before the deed.

II. i. 61. **Words . . . gives**: either the exigencies of rhyme, or the separation of noun and verb, will account for "gives" instead of give. This is a frequent feature in Shakespearian grammar. But see Abbott, par. 332.

SCENE II. This is one of the scenes that brings out very markedly the incomparable dramatic skill of our poet. With a few sure strokes, the awe, the horror, the mystery of the murder are realised and brought home to the spectators. "He is about *it*." There is a world of dramatic force in that *it*. The mysterious inexplicable noises heard by Macbeth, the screaming of the owl, the cry of the crickets, the suppressed tension of feeling implied in the short *staccato* dialogue between Macbeth and Lady Macbeth, and, above all, the suggested telepathic sympathy between the sons and their father at the moment of the murder in the words "Murder," "God bless us," and "Amen," uttered in their sleep—all make the scene wonderfully realistic, weird, and awe inspiring.

II. ii. 5. **Grooms**: are not only those connected with the stable, but menial servants of any kind.

II. ii. 16. **The crickets cry**: popularly supposed to be a warning of impending death. In Scotland the superstition regarding the "death-tick," or "death watch," is widespread.

II. ii. 27. **Hangman**: executioner; we have the use here of the specific for the general term, or, in other words, an example of synecdoche: "**As**" is here used for "as if." Cf. Act I. Sc. iv. 11, "as 'twere a careless trifle."

II. ii. 28. **Listening**: used here in a transitive sense. The preposition is often omitted before "the thing heard" in Shakespeare. Cf. *Much Ado about Nothing*, III. i. 12, "listen our purpose."

Notes

THE TRAGEDY OF

II. ii. 37. **Ravelled sleave**: the tangled skein of sleeve-silk. Cf. *Troilus and Cressida*, V. i. 35, "Thou idle immaterial skein of sleeve-silk."

II. ii. 57. The play of words in "gild" and "guilt" is used also in *King Henry VIII.*, Second Part, IV. iv. Lady Macbeth's jest serves the same purpose as the Porter scene—it enhances the horror of the murder. The knocking is the knocking of Macduff and Lennox.

II. ii. 62. **Multitudinous seas incarnardine**: one of the many fine word-creations of our greatest "verbal artist." Shakespeare is ever on the outlook for fresh and startling combinations of words. As regards "multitudinous," compare the Greek word *ἀνθηρμος*, unnumbered, because innumerable, applied to the ripples of the ocean.

II. ii. 68. **Unattended**: the meaning would practically be the same without "unattended." The addition of this word gives a touch of personification to "constancy."

II. ii. 71. **Watchers**: better "awake," or, in other words, "show us to be awake at an hour when we had no good reason for being so." Cf. Act IV. Sc. i. 12. See Glossary.

SCENE III.—II. iii. 2. **Old**: "enough of": this use of the word occurs (among other plays) in *The Merchant of Venice*, IV. ii. 15: "We shall have old swearing"; also in *2 Henry IV.*, II. iv. 20, "here will be old utis"; Dekker also uses the word in his comedy, *If this be not a Good Play the Devil is in't*, "We shall have old breaking of necks then" (Act I. Sc. ii. 99).

II. iii. 15-16. **French hose**: the point of the joke lies in the fact that French hose were very narrow (at least one kind was), so that a tailor who could steal much of the cloth and escape detection would need to be smart indeed. Cf. Stubbes' *Anatomic of Abuses*.

II. iii. 21. **Primrose way**: is "primrose path" in *Hamlet*, I. iii. 50, in which form it has passed into a proverb.

II. iii. 52. **Joyful trouble**: illustrates a figure of speech very common in classical writers (cf. Horace's "*splendide mendax*" = nobly false"), known by the name of oxymoron. Two ideas of opposite meaning are combined.

II. iii. 55. **Limited service**: appointed service. Cf. *Timon of Athens*, IV. iii. 430.

II. iii. 67-68. **O horror! . . . name thee**: notice here (1) the double negative; (2) the inverted order of the words. The latter indicates his emotion.

II. iii. 72. **The Lord's . . . building**: two metaphors, both biblical, are here mixed. "The Lord's anointed" (1 Sam. xxiv. 10), and "Ye are the temple of the living God" (2 Cor. vi. 16). Cf. Milton, *Comus*, l. 461.

II. iii. 76. **Gorgon**: there were three such fabled monsters: Stheno, Euryale, and Medusa. Every one who looked on Medusa was turned to stone. Cf. *Ovid's Metamorphosis*, Bk. V. 189. The reference here is to Medusa. Cf. Milton, *Comus*, ll. 447-450; also *Paradise Lost*, Bk. II. 611.

II. iii. 83. **The great doom's image**: cf. the expression, "the crack of doom" = the judgment day (Act IV. Sc. i. 117). Macduff means that the sight of the murdered Duncan is as terrible as the judgment day. Cf. *King Lear*, V. iii. 264.

II. iii. 85. **Countenance**: cannot mean here simply "to look on," for (1) Macduff has already asked them to do that, and (2) the reference to "rising from your graves" and "walking like spirits" clearly shows that it must mean, as stated in the Glossary, "be in keeping with."

II. iii. 98. **Renown and grace**: the kingly qualities exemplified in Duncan. The singular verb, when the two nouns make up one idea, is common in nearly all the Elizabethan works.

II. iii. 101. **You are**: does not go grammatically with "amiss" understood. The construction might have been improved by omitting this line and beginning the speech with "The spring."

II. iii. 113. **Amazed**: as antithesis shows = dumfounded, unable to keep one's wits clear. Macbeth's speech is purposely made to sound insincere. He protests too much.

III. iii. 117. **Silver skin . . . golden blood**: in Shakespeare's time it was usual to lace cloth of silver with gold, and cloth of gold with silver. Cf. *Much Ado About Nothing*, III. iv. 20, "cloth of gold, laced with silver."

II. iii. 124. **Help me hence**: as Johnson aptly remarks, there is no reason to believe that Lady Macbeth is playing a part. Nature has collapsed through sheer inability to stand the strain of excitement.

II. iii. 127. **Auger-hole**: the expression "an auger's bore," as indicating a small obscure place, occurs in *Coriolanus*, IV. vi. 87. The two princes evidently see through the hypocrisy of their host and hostess.

II. iii. 130. **Upon the foot of motion** = ready to act, as Macbeth did. There is irony in this phrase as in the word "brew'd."

II. iii. 131. **Naked frailties**: They had rushed from bed at the sound of the bell. In the age of Shakespeare it was customary to wear no night attire, hence the phrase "in her naked bed," *Venus and Adonis*, l. 397.

II. iii. 138. **Put on manly readiness**: is a phrase also suggested by "naked frailties," and means, let us arm and so be prepared to act.

II. iii. 142. **Easy**: Note the adjective used for an adverb. Cf. *Antony and Cleopatra*, II. ii. 29, "'Tis noble spoken."

II. iii. 145. **Near**: A.-S. *neðr* (cf. Ger. *näher*) is really a comparative, so that the later "nearer" is a double comparative formed when the sense

Notes

THE TRAGEDY OF

of "near" as a comparative had been lost. In *Richard II.*, V. i. 88, we have

"Better far off than near, be ne'er the near."

The use of "the" with near shows its comparative force.

II. iii. 147. **Hath not yet lighted**: not reached its final mark. In one sense it has lighted, but its power for evil is not exhausted.

SCENE IV. This scene is occupied with the remarks of the courtiers and others in and around Macbeth's palace at Inverness. It represents the calm after the storm.

II. iv. 4. **Trifles**: Shakespeare and his contemporaries used great licence in converting adjectives and nouns usually of a monosyllabic kind into verbs. Cf. "stage me to their eyes," *Measure for Measure*, I. i. 69; "he waged me," *Coriolanus*, V. vi. 40; "falsed his faith," Spenser, *Faerie Queene*, I. xix. 46.

II. iv. 5. **His bloody stage**: another metaphor borrowed from the stage. Cf. Act I. Sc. iii. 128. These evidences of acquaintance with histrionic technique are a convincing argument against the theory of the Baconian authorship of the plays.

II. iv. 7. **Travelling**: is in first folio *travailing*. The words are really the same, though we now put them to different uses. The sense of the passage is brought out best by reading "travelling."

II. iv. 8. **Predominance**: night's superiority, as typical of the triumph of deeds of darkness; or is it the shame felt by day at the deed done? The phrase is an astrological one. The portents here mentioned remind one of the list given in *Julius Caesar*. Cf. *King Lear*, I. ii. 134, and *Troilus and Cressida*, II. iii. 138. See Glossary.

II. iv. 12. **Towering**: a term in falconry indicative of the spirally-ascending flight of a hawk before making its swoop on its quarry. Cf. Milton, *Paradise Lost*, xi. 185. **Pride of place**: means the greatest altitude attained by the hawk before she made her swoop.

II. iv. 14. **Horses**: although printed in the plural form in all editions, the scansion demands that it be pronounced as if singular.

II. iv. 15. **Minions**: pets or darlings; there is no bad meaning attached to the word here. Cf. *Timon of Athens*, IV. iii. 80.

II. iv. 31. **Scone**: a village a few miles from Perth where the Scottish kings were crowned. The stone seat or "Stone of Destiny" is now enclosed in the coronation chair in Westminster Abbey, and was last used on August 9th, 1902, at the Coronation of Edward VII.

II. iv. 32. **The cell of St. Columba**: was in Iona, where there is still a ruined cathedral with a burying-ground attached to it.

ACT III.

SCENE I. Macbeth is now king, but he is uneasy ; the guilty are always suspicious, and he feels insecure so long as Banquo and Fleance live. Their "taking off" is therefore planned in this scene.

III. i. 16. **Command upon** : note the use of "upon." Shakespeare's use of prepositions is exceedingly variable, and he places them in close connection with particular words in a manner different from the usage of to-day. We should not now use "upon" in connection with "command" unless "lay" took the place of "let," when "command" would then become a noun. Shakespeare also uses "usurp upon," *Timon of Athens*, III. i. 269, and "stay upon," *All's Well*, III. v. 48. Cf. Abbott, par. 191.

III. i. 26. **The better** : an absolute use of the comparative ; it is almost equal to "well," just as we now use "rather," "too," in such expressions as "rather fast," etc.

III. i. 44. **God-be-with-you** : pronounced *God-b'-wi-u* ; whence comes our goodbye. Regarded as a dissyllable the scansion becomes regular.

III. i. 49. **To be safely thus** ("is something I would give a great deal for"). To leave the sentence uncompleted is a rhetorical device which enhances the effect. It is known as Aposiopesis. Cf. Virgil, *Æneid*, Bk. I. l. 135, "Quos ego—"

III. i. 56. **My genius** : in *Antony and Cleopatra*, II. iii. 18, Shakespeare uses "demon" and "angel" in the same sense as genius is here used. The idea is a classical one, and was familiar to the dramatist from his reading of Plutarch's *Lives* in North's translation, from which he took the plots of several of his plays.

III. i. 60. **Line of kings** : another reference to the Stuart dynasty. Cf. Act. IV. Sc. i. 117.

III. i. 63. **Unlineal hand** : *i.e.*, the hand of someone not in his line of descent, as explained in the immediately-succeeding words.

III. i. 72. **Champion me**=meet me in single combat. **To the utterance** : *à l'outrance*, to the bitter end, *i.e.*, to the death. Cf. *Cymbeline*, III. i. 73.

III. i. 88. **Gospell'd**=trained in gospel doctrines. The reference is more particularly to Matt. v. 44. The use of nouns as verbs is a frequent Shakespearean peculiarity.

III. i. 93. **Shoughs**=dogs with shaggy hair. Cf. Nash's *Lenten Stuff*, "a trundle tike or shough or two."

III. i. 95. **Valued file**=file in which each entry is described, or "distinguished" by some "particular addition," or it may mean the file or catalogue to which values are attached. Cf. *Measure for Measure*, III. ii. 144.

III. i. 123. **Who**=whom. This construction often occurs in Shakespeare, the antecedent "his"=genitive of "he."

III. i. 132. **Something from**=some distance from. **Thought**: this is an absolute construction="it" being always understood. In like manner with the Germans a past participle=an imperative; for example *nicht geweint*, don't cry.

III. i. 133. **Require a clearness**=that suspicion must not light on me. The noun has the same meaning as the adjective in Act I. Sc. vii. 18 of this play, "Duncan has been so clear in his great office."

III. i. 136. **Absence**: death; another euphemism for murder.

SCENE II. The present scene is chiefly concerned with Macbeth's anxiety that his wife should not know of Banquo's intended murder until the deed actually was accomplished.

III. ii. 10. **Using those thoughts**: Macbeth has not got over that brooding, introspective mood with which Lady Macbeth upbraided him in Act II. Sc. ii. 71-72.

III. ii. 13. **Scotch'd**: slashed. See Glossary. A snake is easily disabled by breaking its back, which may be done by a blow from a very light switch. Cf. *Coriolanus*, IV. v. 198.

III. ii. 20. **Peace . . . peace**: note the play upon the sense of "peace" and compare the play upon "done" in "if it were done when it is done," I. vii. 1. This alone would decide for "peace" instead of "place," a suggested reading, as such turns are characteristic of Shakespearian style.

III. ii. 22. **Restling ecstasy**: uneasy frenzy. Cf. Marlowe's *Tamburlane*, V. ii. 173, "have no hope to end our *ecstasies*." Also Milton, *Ode on the Nativity*, "In pensive trance and anguish and ecstatic fit."

III. ii. 33. **Honours**=positions of honour—their position as king and queen.

III. ii. 38. **Nature's copy . . . eterne**: this suggestion gives Macbeth a new lease of hope, and his spirits rise. **Eterne** occurs more than once in Chaucer, as for example in *The Knight's Tale*, l. 1305.

"O cruel goddess that governe
This world with binding of your word eterne."

See Glossary for both "copy" and "eterne."

III. ii. 41. **Cloister'd**: seems to mean within cloisters, dwelling or confined to cloisters, with perhaps a reference to the noiseless movements associated with the life in a cloistered or monastic establishment.

III. ii. 42. **Shard-borne**: carried through the air on beetles' wings.

III. ii. 49. **Bond**: in *Richard III.*, IV. iv. 77, we have the same expression, "cancel his bond of life." Also in *Cymbeline*, V. iv. 28, "cancel these cold bonds."

MACBETH

Notes

III. ii. 51. **The rooky wood** : the wood which is the haunt of rooks. Rooky may mean "inhabited by rooks," crow being a more general term than rook, but see Glossary. There is a north-country word "rook," meaning "damp" or misty exhalations, and this has an affinity with the Scots words *reek* and *reeky*, meaning "smoke" and "smoky." Cf. the name of Edinburgh, "Auld Reekie."

III. ii. 53. **Preys** : Cf. Act III. Sc. i. 122, where "loves" is used with this distributive force. Cf. illustration in explanation of this line.



Night's Black Agents.

III. ii. 56. **Go with me** : may either be literal, or if "so" sums up the preceding line, it may mean "join me by consenting to this new plot."

SCENE III. —III. iii. 10. **Note of expectation** : list of those expected guests.

III. iii. 16. **Let it come down** : a jest of the murderer who means the "it" to apply to the blows, not the rain.

III. iii. 17. **Good Fleance** : after the assassination of his father, Fleance fled unto Wales, where, by the daughter of the Prince of that country, he had a son named Walter, who afterwards became *Lord High Steward* of Scotland, and from that office assumed the title, Walter Steward or Stewart.

III. iii. 19. **Was't not the way ?** : did I not do right by so doing?

SCENE IV. The great scene of the banquet, one of the most marvellous pieces of psychological analysis ever penned. Both Macbeth and his wife have to play a part, and the skill wherewith their diverse emotions are represented is unparalleled in the history of any literature.

III. iv. 5. **State** : here equal to "chair of state," was originally the canopy, as we see from such passages as that in Bacon's *New Atlantis*, "Over the chair is a state, made round or oval, and it is of ivy."

III. iv. 14. **'Tis better . . . within** : this means that the blood is better bespattering the murderer's face than that it should be in Banquo's veins and he inside the hall. The grammar is very faulty.

III. iv. 24. **Cabin'd, cribb'd**, etc. : this line is often misquoted as "cribb'd, cabin'd, and confined," but "cribb'd" indicates a more confined space than "cabin'd," and the words are arranged in the form of a climax.

III. iv. 33. **You do not give the cheer** : Lady Macbeth means that a feast such as the present, where the host shows no kindly welcome, nor attempts to please his guests, is like a banquet to which admission is by payment (the feast is sold).

III. iv. 34. **A-making** : where "a" is used as the prefix to participles and adjectives it represents a corruption of the A.-S. intensive "of." Cf. "Cassius is a-weary of the world," *Julius Caesar*, V. iii. 95.

III. iv. 41. **Graced** : gracious. Shakespeare and the other writers of that time used the past participle ending "ed" in a very wide or loose sense = "connected with." See Abbott's *Shakespearian Grammar*, par. 374, "sainted vow" = saintly vow ; and cf. Act III. Sc. i. 95, "valued file."

III. iv. 43. **Mischance** : not calamity (Macbeth would not, of course, hint such a thing), simply ill-luck. Cf. *Hamlet*, III. ii. 238.

III. iv. 55. **Upon a thought** = in the space of time occupied by a flash of thought. Cf. *The Tempest*, IV. i. 164, "Come with a thought."

III. iv. 62. **Air-drawn** : see Act II. Sc. i. 33. Lady Macbeth was not present on that occasion, but of course her husband would have afterwards told her what had occurred. We must suppose that the rest of the company do not hear those speeches between Lady Macbeth and her husband. She has drawn him aside.

III. iv. 66. **Authorised** = warranted or sanctioned by the authority. See Glossary, and notice the pronunciation, the accent falling on the penultimate in place of the ultimate syllable.

III. iv. 72. **Our Monuments . . . kites**. In the *Cornelia* of Kyd, a forerunner of Shakespeare, we find, Act V. Sc. i. 36,

"The vultures and the crows,
Lions and bears, are their best sepulchres ;"

while in Spenser's *Faërie Queene*, Bk. II. Canto viii. l. 149, the same idea appears in the line "Be not entombed in the raven or the knight."

III. iv. 75. Macbeth has so far recovered his equanimity under the shaming of Lady Macbeth, who is playing up to her self-appointed rôle "of chastising with the valour of her tongue" (Act I. Sc. v. 28) as to be able to philosophise after his former fashion.

III. iv. 76. **Gentle weal** ; gentle is here an example of the rhetorical figure of prolepsis, noting an event in anticipation, or before its time.

MACBETH

Notes

III. iv. 95. **Speculation**: the intelligence which flashes in the eye of a living person, but which is absent from the eyes of the dead or the blind. Cf. Psalm cxv. 5, "Eyes have they but they see not."

III. iv. 100. **Approach thou**, etc.: the "present fears" of Act I. Sc. iii. 137 receive illustration in this speech. **Hyrcau**, from Hyrcania, a district south of the Caspian, supposed to be the resort of very savage animals. See Pliny, *Natural History*, Bk. VIII. Cap. 18.

III. iv. 102. **But that**: indicates a gesture on Macbeth's part. He points to the ghost.

III. iv. 111. **Overcome**: cannot mean "overpower" here as some editors would interpret it, but rather to amaze or overshadow with dread. Cf. Spenser's *Faerie Queene*, Bk. III. Canto vii. l. 40,

"A little valley subject to the same,
All cover'd with thick woods that quite it *overcame*;"

also Chapman's *Iliad*, Bk. XV. l. 554, "his eyes were *overcome* with fervour." The meaning here clearly is, that Macbeth is amazed to find the others as little affected by the apparition as by the casual passing overhead of a summer cloud. He is thinking of *their* state of mind, not *his own*, and that certainly was not to be described as *overpowered*. He is addressing the whole of the company at this point, not as before (l. 53), Lady Macbeth alone, although it may be her cheeks he refers to when he speaks of "the natural ruby," because his eyes would rest on her though he was speaking to the table in general; otherwise Ross would not have spoken at this point; he would have left the question to Lady Macbeth. The fact that Macbeth does not bid farewell to them does not go far to prove that he is addressing his wife alone. The business is in her "despatch."

III. iv. 124. **Augures and relations**=the divination of omens and the relation of these to events.

III. iv. 143. **Initiate fears**=the fear that accompanies the first steps in a career of guilt before the heart gets hardened in crime.

SCENE V.—III. v. 7. **Close contriver**: secret conspirator or plotter.

III. v. 9. **Art**: magic. The same meaning as in *The Tempest*, I. ii. 1.

III. v. 13. **Loves for his own ends**: this line in Hecate's speech is curiously like one in the speech of Hecate in Middleton's *Witch*.

III. v. 15. **Acheron**: one of the rivers of Hades; its name means "the stream of pain."

III. v. 20. **I am for the air**: another resemblance to the *Witch*. Cf. Hecate's speech, "I am for aloft."

III. v. 24. The ancients believed in a *virus lunare*, or "lunar exuda-

Notes

THE TRAGEDY OF

tion," which, falling on certain herbs, made them poisonous and useful to the magic worker.

SCENE VI. This short scene does double duty. It fills in the time till the meeting of Macbeth with the witches, and shows us how Macbeth is being found out by his subjects, and how they interpret his actions. In connection with this scene Act II. Sc. iv. should be read.

III. vi. 4. **Marry** : is simply a mispronunciation of Mary.

III. vi. 8. **Who cannot want the thought** : who can help thinking. Double negatives like this are common in Shakespeare. A word which itself expresses the negation is further strengthened by a negative adverb. Thus with "deny" in *Richard III.*, I. iii. 90: "You may deny that you were *not* the cause."

III. vi. 13. **Thralls** : captives or bondsmen. A.-S. *thrael*.

III. vi. 21, 22. **Fail'd his presence** : note the elliptical contraction.

III. vi. 27. **Edward** : Edward the Confessor is referred to.

III. vi. 38. **Exasperate** : exasperated.

III. vi. 41. **Turns me** ; this is the ethic dative, which is often used in narrative passages like the present. Cf. *Julius Caesar*, I. ii. 270, "he plucked *me* ope his doublet."

III. vi. 48. Notice the transposition whereby suffering becomes an adjective, though it is really a participle, as is shown by the expression "under a hand accursed."

ACT IV.

SCENE I. Macbeth's meeting with the Weird Sisters.

IV. i. 2. **Hedgepig** : hedgehog, or "urchin." The hedgehog from its solitariness, the ugliness of its appearance, and from a popular belief that it poisoned the udders of cows, was adopted into the demonologic system, and its shape was sometimes supposed to be assumed by mischievous elves.

IV. i. 3. **Harpier** : the name of some demon in witch-ritual. It might be a corrupted form of "Harpy," for in Marlowe's *Tamburlane*, II. vii. 50, we have the line, "And like a *harper* tyres upon my life."

IV. i. 6. **Toad that under cold stone** : cold must here be lengthened out so as to form a dissyllable, *co-old*.

IV. i. 8. **Has swelter'd** : has exuded venom. The toad for centuries was believed to be venomous, and in country districts still pays the penalty of the superstition. Cf. Drayton's *Poly-Olbion*, Bk. XXII. l. 501, "The knights . . . the evening sun beheld them sweltered in their gore."

Got : is either past part., or it goes with "has," and "sweltered" is the past part. used as auxiliary adjective.

IV. i. 16. **Adder's fork and blind worm's sting** = the forked tongue

of the adder; in many parts of England and Scotland those large black-headed worms are believed to be venomous.

IV. i. 21. **Fire**, like cold in line 6, is a dissyllable. It is still so pronounced in some places. See Introduction, "Metre of Play."

IV. i. 23. **Mummy**: here=mummy-juice, a preparation made for magical purposes from dead bodies. The traffic in it, according to Sir Thomas Browne, was large and lucrative.

IV. i. 28. **Eclipses**: until they were explained were always looked on as intimately connected with the workings of the evil one.

IV. i. 33. **Chaudron**=entrails, and comes through O.Fr. from Lat. *calidus*, hot. The "r" is due to the fact that the word became confused with cauldron (Lat. *caldarium*, Fr. *calidry*, hot bath). Cf. the confusion of "travail," and "travel," "human" and "humane."

IV. i. 44. **Pricking**: our forefathers believed that any sudden pain was due to some supernatural cause and was a presage of something unusual about to happen.

IV. i. 46. The **Locks** are of course the locks of the cavern door.

IV. i. 68. The **apparitions**: these are interpreted by Steevens thus: "The first represents Macbeth's own head cut off by Macduff; the second, Macduff in allusion to his peculiar birth (Act V. Sc. viii. 15); the third, Malcolm in allusion to what we are told in Act V. Sc. iv. 4.

IV. i. 87, 88. **Round and top**: reference through the figure of synecdoche to the crown.

IV. i. 90. The three prophecies are given in rhymed verse. Rhythm and rhyme give a fresh and additional interest to the statement of a fact or of a thought. Hence in ancient times we find oracles given in verse. Further, we may notice that Shakespeare, in this and other plays, rounds off a great speech with a rhymed couplet. Some one has said that rhyme in this way gives the same kind of additional interest to facts and thoughts, as ritual and incense impart to the affirmations of the priesthood.

IV. i. 111. **Banquo's ghost following**: Banquo is said to have been an ancestor of the Stuarts. From Robert II. to James VI. (I.) we have eight kings, Mary Queen of Scots being omitted.

IV. i. 120, 121. **Twofold balls**: the verse is a compliment to James I. with its reference to "the many more." See Glossary, "Twofold balls."

IV. i. 123. **Blood-boltered**=with his locks clotted with blood; "boltered," according to Malone, is a provincial term in Warwickshire. When a horse or other animal perspires much and the hair becomes matted, it is said to be "boltered"; also when blood exudes and coagulates, forming the locks into hard clotted bunches, it is said to be "blood-boltered."

IV. i. 126. **Amazedly** : like amazed in Act II. Sc. iii. 113, has a stronger meaning than the word now bears = like one crazed or distracted. Cf. *The Tempest*, V. i. 216, "Re-enter Ariel with the master and boat-swain amazedly following."

IV. i. 148. **firstlings** = earliest issue or offspring. The same metaphor is used in *Troilus and Cressida*, "the vaunt and firstlings of thou broils." (Prologue, l. 27.)

SCENE II. The murder of Lady Macduff and her son. The scene of it is supposed to have been Dunnimarle Castle, Culross, Kinross-shire. In this scene Macbeth carries into practice in a terrible manner his theory expressed in Act III. Sc. iii. 55. The scene is often omitted on the stage, but to do so, as Fletcher says, is to mar the whole spirit and moral of the play. Macduff and his lady are the chief representatives in the piece of the interests of loyalty and domestic affection.

IV. ii. 9. **Natural touch** : natural affection. Lady Macduff thinks her husband is unnatural in leaving them. But his motives were purely patriotic. He went to summon Malcolm. See Glossary.

IV. ii. 19. **Hold rumour** : may have two meanings ; (1) when we get a certain reputation because we have acted in a certain way from fear, or (2) entertain and believe rumours under the influence of fear without knowing exactly why we do so. Judging from a passage in *King John*, IV. ii. 145,

"I find the people strangely fantasied,
Possess'd with rumours, full of idle dreams,
Not knowing what they fear, but full of fear,"

the latter meaning seems to be the correct one.

IV. ii. 22. **Each way and move** = each way and movement ; "move" here is not a verb but a noun.

IV. ii. 35. **Gin** : snare. Cf. Ps. cxl. 5, "They have set gins for me."

IV. ii. 65. **I am not . . . perfect** ; that is, though I know who you are and your high rank (state of honour) perfectly well. Perfect was frequently used in the sense of "being an adept in." Cf. *Four Ps.*, l. 302, "Tell me thys, are you perfyt in drynkynge?"

IV. ii. 69. **To fright you thus** : infinitive used indefinitely ; "to" was originally used not with the infinitive but with the gerund in "e," and like the Latin *ad*, with the gerund, denoted a purpose. Cf. Act I. Sc. vii. 50.

IV. ii. 70. **Fell** : dreadful. It is also an intensive word and is still used in Scots. As in the phrase used of Dr Chalmers, "he was a *fell* preacher," meaning he was an unsurpassed preacher.

SCENE III.—IV. iii. 4. **Birthdom** : the land of our birth.

IV. iii. 14, 15. **Something you may deserve, etc.** = you may expect something from Macbeth by betraying me.

MACBETH

Notes

IV. iii. 23. **Would**=should; passing from a "wish" to a "requirement." See Act I. Sc. vii. 34.

IV. iii. 34. **Affeer'd**: literally means, as coming from late Lat. *afforare* (*ad*, to; and *forum*, market), "to fix the market value of"; then, as a legal term, to settle the amount of a fine; and finally as a literary word here=confirm. Affeerers had the power of confirming or moderating fines. Shakespeare's father was for some time one of them.

IV. iii. 43. **England** (*cf.* Norway): stands for the King of England, as the adjective "gracious" shows. *Cf. King John*, III. iv. 8.

IV. iii. 67. **In nature**: certainly goes with "intemperance," not with "tyranny."

IV. iii. 71. **Convey**. In other parts of Shakespeare we find it as a euphemism for "steal." *Cf. Richard II.*, IV. i. 317. See Glossary.

IV. iii. 72. **The time**= "contemporary world" (Mitwelt), as in Act I. Sc. v. 61.

IV. iii. 104. **Bloody-scepter'd**: goes with "thou" in next line, and the meaning is—ruled over, as thou art, by a tyrant who has gained the sceptre by shedding of blood. The phrase, though compressed, is not more so than many modern ones, like "Foreign Office," and the like.

IV. iii. 111. **Died every day she lived**: the phrase is borrowed from Pauline phraseology in the Epistles, where we have expressions like "die unto sin." See Glossary.

IV. iii. 117, 118. **These trains**: what Malcolm says here may account for his speaking of jealousies (suspicions), not jealousy in (l. 29); and presupposes the lapse of a considerable interval between the time of previous scenes and the present one.

IV. iii. 136. **Chance of goodness**: the simple meaning may after all be the best, viz., may the fortune, or luck, of goodness, *i.e.*, integrity, a good cause, be as warranted, *i.e.*, assured, as our quarrel. Malcolm has been, by casting aspersions on his own conduct and character, testing the integrity of Macduff. Now that he is assured of his "good truth and honour," and lets Macduff see that his self-accusations were simulated for a purpose, it may well be that he gathers up the burden and thought of this part of the scene in the expression of this wish, viz., that the idea of success is to be sought in chance, not in goodness as is most often supposed.

IV. iii. 139. *Apropos* of this scene with the doctor we read in Gardiner's *History of England*: "In after years he [James I.] showed less hesitancy, and Shakespeare could flatter him by telling not only how Edward had cured the sick by his touch, but how he had left 'the healing benediction to the succeeding royalty.' James, at the outset of his reign, had been unwilling to touch 'the evil,' but had yielded to his English courtiers;

Notes

THE TRAGEDY OF

hence the compliment paid him by Shakespeare in the present passage, which gives at the same time another time-reference."

IV. iii. 146. **The evil**=the king's evil—scrofula. Cf. *Dodsley's Old Plays, The Ordinary*, III. ii. See Note 62, also Vol. XII. p. 428.

IV. iii. 153. **A golden stamp**: each person who was touched received a gold coin (in James's reign "an angel," worth 10s.). This was replaced by a medal, of which we have a specimen in the one given to Dr Johnson by Queen Anne, now in the British Museum. Cf. *Boswell's Life of Johnson* (Dent's Edition), Vol. I. p. 13.

IV. iii. 156. **The healing benediction**=the blessed power of healing.

IV. iii. 167. **Once**=ever, at any time. Cf. *Antony and Cleopatra*, V. ii. 50, "If idle talk will once be necessary."

IV. iii. 170. **A modern ecstasy**: the meaning is clear though the grammar is irregular=people hardly ask when they hear the dead man's knell for whom it is.

IV. iii. 173. **Or ere**: the expression is pleonastic because the words are really the same in derivation. Cf. *The Tempest*, V. i. 103, also *King John*, V. vi. 44.

IV. iii. 179, 180. **Peace . . . peace**: notice the ironical play upon the words "well at peace"=dead.

IV. iii. 184. **Witness'd the rather**=made more credible; *the* is used as the ablative of the demonstrative and relative, with comparatives to signify the measure of excess or defect. Cf. Abbott, Sec. 94, also in this place, Act III. Sc. i. 25, "Go not my horse *the* better."

IV. iii. 191. **The general cause**=the public weal. Cf. *Julius Caesar*, II. i. 2.

IV. iii. 207. **To add the death of you**: shows compression in language, and means that the news would kill you, and so add your dead body to the rest of the quarry (heap of dead).

IV. iii. 209, 210. Shakespeare here makes use of a phrase, it seems, which was well known in his own day, being borrowed from Seneca, a moralist in high repute with the writers of that time: "*Curæ leves loquuntur ingentes stupent.*" This saying of Seneca is quoted by Montaigne in Book I. chap. ii., where he treats of "Sadness or Sorrows," and in Florio's English translation, made use of by our poet, it is translated:—

"Light cares can freely speak,
Great cares heart rather breake."

IV. iii. 216. It seems best, on the whole, to interpret "he" as meaning Macbeth, not Malcolm; and the meaning as being—"if he had had children, he could never have been so cruel."

MACBETH

Notes

IV. iii. 219. **One fell swoop** : one terrible blow. Cf. Webster's *White Devil*, I. i. 7, "She may take away all at one fell swoop."

IV. iii. 258. **Macbeth is ripe**, etc. : the reference is to Malcolm and those with him who are "to shake" Macbeth until he "fall" from the throne. The whole figure is from the ripening of fruit on trees.

ACT V.

The Fifth Act in this great play still further increases the intense horror and terror wherewith the whole drama is invested. The catastrophe now advances swiftly to its consummation—so swiftly that the spectator almost holds his breath in (breathless) excitement. Every scene evolves itself out of the preceding with a naturalness born of supreme art.

SCENE I. This is occupied with the famous sleep-walking scene, the ambition and despair of all great actresses. Mrs Siddons writes as follows : "Behold her (Lady Macbeth) now, with wasted form, with wan and haggard countenance ; her starry eyes glazed with the ever-burning fever of remorse, and on their lids the shadows of death. Her ever-restless spirit wanders in troubled dreams about her dismal apartment ; but whether sleeping or waking the 'smell' of innocent blood incessantly haunts her imagination. During this appalling scene . . . the wretched creature, in imagination, acts over again the accumulated horrors of her whole conduct."

V. i. 4. **Went into the field** : took the field. The phrase forms a connecting link between this scene and the last one. See l. 182, *et seq.*

V. i. 25. **Their sense is shut** : several editors read "senses are" : probably the reading was "their senses shut." Also the fact must be remembered that in nouns which end in a sibilant the singular form frequently does duty for the plural.

V. i. 34. **Out, damned spot** : this and the other references to the terrible scenes in which Lady Macbeth had been either a principal or an accessory, show how they had burned themselves into her brain till she had become distracted. Her words now are like a commentary of fire upon those brave speeches with which she used formerly to screw the courage of her husband to the sticking-place. Contrast "Out, damned spot !" with "A little water clears us of this deed," Act II. Sc. ii. 67.

V. i. 46. **You mar all by this starting** : this is a reference to the scene where Banquo's ghost appears.

V. i. 59. **Those which** : note the "which" with a personal antecedent.

V. i. 82. **Matte** : to confuse, bewilder ; the same word as we find in checkmate (= Persian *sháhmát*, the king is dead).

Notes

THE TRAGEDY OF

SCENE II. The Scottish nobles, led by Malcolm and Macduff, and assisted by Sward, now appear before Macbeth's castle at Dunsinane.

V. ii. 4, 5. *The Clarendon Press* editors make out a strong case when they maintain that to take "mortified" merely as equivalent to "deadened," "insensible," seems to be weak. There is an absence of that fiery-like energy which characterises Shakespeare's best manner. But if we interpret it as "dead," then the word itself and "bleeding" in the previous line, where there is a possible reference to the belief that the corpse of a murdered man bled afresh in the presence of the murderer, bring before us such a *strong* picture as Shakespeare delighted in.

V. ii. 18. **Minutely revolts**: frequent rebellions.

V. ii. 27. **Medicine**: here in all probability refers to the physician of the commonweal, viz., Malcolm.

V. ii. 30. **Dew** = freshen. Cf. Spenser's *Faërie Queene*, B. IV. Canto viii. l. 298, "Dew'd with her drops of bountie Sovereaine."

SCENE III. In this scene Macbeth is brought face to face with his retribution in the shape of Malcolm and Macduff.

V. iii. 3. **Taint**: be infected with. Note the intransitive use of this verb. Cf. *Othello*, II. i. 275.

V. iii. 5. **All mortal consequences**: all things likely to befall mankind. *Me* may either be in the dative or accusative case.

V. iii. 9. **The mind I sway by**: the decision whereby I am ruled or moved. Cf. 2 *Henry IV.*, IV. i. 24, "Let us sway on."

V. iii. 11. **Loon**: a base fellow. Cf. the ballad "King Stephen was a worthy peer."

V. iii. 15. **Lily-livered**: cowardly. Cf. *King Lear*, II. ii. 18, "A lily-livered, action-taking knave." **Patch** = paltry knave. Cf. *The Tempest*, III. ii. 71, "Thou scurvy patch."

V. iii. 20. **This push**: this assault. Cf. *Julius Cæsar*, V. ii. 5, "Sudden push gives them the overthrow."

V. iii. 30. **More**: also the form *moe* is sometimes used. In some places "moe" is still used where number is meant. In the *Authorised Version* of Scripture the words in Exodus i. 9 were printed "moe and mightier than we" until late in the eighteenth century.

V. iii. 40. **Thou**: this passage is pitched in a higher key than the mere interrogation in l. 37, where "your" is used.

V. iii. 44. **Cleanse . . . stuff**: note the use of the two words "stuff." Shakespeare is fond of such repetitions, and the reading here is therefore probably correct. Cf. "If it were done when 'tis done," Act I. Sc. vii. 1.

V. iii. 54. **Pull't off**: indicating his armour.

MACBETH

Notes

V. iii. 55. **Senna** : was formerly written "cynne," also "sene." Cf. Lyte's *New Herbal*, p. 437.

V. iii. 58. **Bring it after me** : referring to some portion of his armour.

SCENE IV. The scene once more shifts to the camp of the attacking army.

V. iv. 1, 2. **Chambers** . . . **safe**. Some would interpret Malcolm as expressing a hope that the time would come when people's homes would be far from Macbeth's tyranny, but there seems to be a specific reference to his father's murder.

V. iv. 6. **Discovery** : the abstract is used for the concrete = those sent to reconnoitre.

V. iv. 11. We speak both of giving advantage and taking advantage, but "to be given" does not yield a very satisfactory meaning here. "Ta'en," "got," "gain'd," have all been suggested. Johnson read "to be gone." The general meaning is clear enough. Inside the castle there was no chance of defection, outside many could seize a favourable opportunity to revolt.

V. iv. 12. **More and less** : great and small, soldiers of all ranks. Cf. Drayton's *Poly-Olbion*, Bk. XII. l. 514, "Of Britain's forests all from the lesse unto the more;" also Spenser's *Faerie Queene*, Bk. V. Canto viii. l. 307, "All other weapons lesse or more."

V. iv. 14. **Censures** : just is used proleptically, "deeds before words."

V. iv. 21. **Which** : i.e., the decision given by the battle.

SCENE V. The scene of the siege during which the intimation is received of Lady Macbeth's death.

V. v. 17. **She should have died hereafter** : the horror of his remorse and his despair have converted an affectionate husband into a callous monster.

V. v. 19. **To-morrow**, etc.: day follows day until time is no more. This repetition is taken from Barclay's *Ship of Fools*, as Dr. Farmer pointed out, "*Cras, Cras, Cras*—to-morrow we shall amend." See illustration here reproduced from an old Latin version of 1498.



"To-morrow, To-morrow, To-morrow."

Notes

THE TRAGEDY OF

V. v. 23. **Dusty**: reminiscent of "earth to earth and dust to dust."
Brief candle: the candle flame that is alight one moment and extinguished the next. Cf. Job xxi. 17, also Psalm xviii. 28.

V. v. 37. **This three mile**: note the use of the singular demonstrative pronoun with a plural numeral. Cf. 1 *Henry IV.*, III. iii. 54.

V. v. 42. **Pull in**: gives a very satisfactory meaning; a like metaphor occurs, Act I. Sc. vii. 26, and is put into the mouth of Macbeth.

V. v. 49. **Aweary of the sun**=tired of life. Cf. *Merchant of Venice*, I. ii. 2; *Religio Medici*, Pt. I. sec. 41.

SCENE VII. The battle now begins in earnest.

V. vii. 1. Shakespeare here alludes to the sport of bear-baiting, a very common and popular form of sport in his days.

V. vii. 2. **Fight the course**: stand the onset; a technical term here. Cf. Brome's *Antipodes*, IV. i. 11, "You shall see two ten dogge-courses at the Great Beare."

V. vii. 17. **Either thou**: either thou must fight on or, etc. The ellipsis gives point to the expression. Either must be pronounced as a monosyllable.

V. vii. 20. **Undeeds**: seems a coinage of Shakespeare's=without its having done any deed.

V. vii. 22. **Bruited**: announced with noise appropriate therefore with a word like clatter (from Fr. *bruit*=noise). Cf. *Hamlet*, I. ii. 127, "The heavens shall bruit again."

V. vii. 24. **Gently render'd**: surrendered without resistance.

V. vii. 29. **Who strike beside us**: is ambiguous=either who fight on our side or who strike without trying to hit us, *i.e.*, pretend to fight.

SCENE VIII. The scene of Macbeth's death: he dies with courage.

V. viii. 1. It was considered highly honourable by the Romans to escape capture by committing suicide. We have many examples in Shakespeare's own plays, Brutus being one of the most familiar in the play of *Julius Cæsar*.

V. viii. 2. **Lives**: abstract for concrete=living men. See Act V. iv. 6.

V. viii. 4. **Of all men else**: a mixture of two constructions—of all men I have avoided thee (superlative in force); all men else I would rather have met than thee (comparative in force).

V. viii. 13. **Despair thy charm**: for despair of thy charm being effective. Note the use of despair as a transitive verb. In days of chivalry the champions, when about to joust, took an oath while their arms were being formally blessed, that they used no charmed weapons. But charmed weapons were common in warfare, as described by the poets. Cf. Spenser's *Faerie Queene*, Bk. I. Canto iv. l. 451.

MACBETH

Notes

V. viii. 14. **Angel**: here means his evil demon. Cf. *Antony and Cleopatra*, II. iii. 21.

V. viii. 18. **My better part of man**: my courage. In Latin cf. the connection of *vir*, man, with *virtus*, courage. There does not seem any good reason for interpreting the phrase as equivalent to "soul."

V. viii. 20. **Palter**: quibble or equivocate. Banquo had estimated the nature of the fiends at their true value. Cf. Act I. Sc. iii. 123-126.

V. viii. 24. This is probably an anachronism in the mouth of Macduff. Such shows were common in Shakespeare's own day.

V. viii. 36. **Go off**: die. Another euphemism for death.

V. viii. 42. **Unshrinking station**: is instance of transferred epithet, "unshrinking" goes with "he" really.

V. viii. 52. **Parted**: died; still another euphemism for death. Cf. "go off" in l. 36.

V. viii. 52. **Paid his score**: means he did not die without avenging himself on the enemy.

V. viii. 56. **Pearl**: (to use another metaphor) the flower of his kingdom. Cf. *Henry V.*, IV. i. 279.

V. viii. 68. **Producing forth**: means finding out and bringing to justice.

V. viii. 74. **One**: rhyming to Scone, has its old pronunciation (Scone = Scoon).

V. viii. 75. **Crowned at Scone**: the actual date of Macbeth's death was 15th April 1057 (not 1056); and Malcolm was crowned a few days later, (Balfour says) viz., "One St Marckes daye in the moneth of Appryle, about ye 3rd Zeire of the rainge of the Emperour Henrey ye thrid in A. o 1057." As to the part Siward took in the defeat of the usurper, Prof. Hume Brown says, in his *History of Scotland*, Vol. I. p. 55: "In that year (1054) Siward, Earl of Northumbria, possibly in the interest of Malcolm, the son of Duncan, invaded Scotland by land and sea with a force meant to carry all before it. A general rising against the usurper could not have failed to effect his ruin, but no such defection took place, Macbeth met the enemy in the open field, and though he appeared to have been worsted, Siward himself was so crippled that he led back his force without accomplishing any definite object. Three years later Macbeth had to encounter Malcolm himself, now old enough to make good his own claims. Of the details of the contest no word has come down to us. In the year 1057, however, Macbeth was slain by his enemy, probably in open fight, at Lumphanan in Aberdeenshire. Of Malcolm as King, varying opinions have been expressed, but he appears to have been a man of great energy and force of character, as well as a thorough patriot."

THE TRAGEDY OF

Glossary.

- Absolute** (adj.), beyond doubt; III. vi. 40.
- Abuse** (verb), like Fr. *abuser*, pervert; II. i. 50.
- Acheron** (sub.), hell, the lower regions; really one of the five rivers (Styx being another well known) which, according to mythology, existed in Hades; III. v. 15. Cf. *Lear*, III. vi. 8.
- Adder's fork** (sub.), the bifurcated tongue of the adder; IV. i. 16.
- Addition** (sub.), mark of distinction; I. iii. 106.
- Address** (verb), make ready, usually used with "them" in a reflex sense = to make themselves ready, or set themselves to; therefore the phrase "address'd them" = turned themselves to; II. ii. 24. Cf. *Winter's Tale*, IV. iv. 53.
- Adhere** (verb), here intrans. verb = be favourable or suitable. Lat. *adhaerere*, to stick to; III. iv. 110.
- Admired** (part. adj.), root is Lat. *mirus*, strange.
- Advance** (verb), bring forward; V. iv. 21.
- Advise** (verb), intimate or inform; merchants at the present day advise, i.e., inform their customers; III. i. 129. Cf. *Coriolanus*, V. iii. 197.
- Affair** (sub.), anything in which the community or an individual is interested; III. iii. 21.
- Affection** (sub.), temperament or character; IV. iii. 77.
- Affected** (adj.), sanctioned; legal word (see Note); IV. iii. 34.
- Against** (prep.), in repugnance to; I. vii. 15.
- Alarm** (sub.), through Ital. from Lat. *ad illa arma*, "to arms." In this sense we now use noun *alarm*. Cf. *alarmed* in II. i. 53, V. ii. 4.
- All** (adj.), any. Contrast use of any = all, in expressions like "you will find that in any shop" = in all shops; III. ii. 11; III. iv. 92; and "all to all" means "and we shall quaff all good wishes to all."
- All-thing** (adv. pl.), altogether. Cf. "something" (adv.) = in some measure, and "nothing" (adv.) = in no measure; III. i. 13.
- Alter** (verb), to change, so as to make of another mind; I. v. 73.
- A-making** (parti.), "a" is the shortened preposition = on or in = in the making; III. iv. 34.
- Ambition** (sub.), longing for superiority; II. ix. 28. Lat. *ambitio*. Cf. *Tempest*, I. ii. 105.
- Angel** (sub.), here used in reference to the belief that each person has a spirit or demon presiding over his destiny; I. vii. 14.
- Annoyance** (sub.), the abstract used for the concrete injury; V. i. 84.
- Anointed** (verb), consecrated by pouring holy oil over; II. iii. 73.
- Anon** (adv.), presently; I. i. 10; the answer of inn drawers or domestics; II. iii. 23.
- An't** (verb), "if it," "an" is a contraction of "and" in this construction; III. vi. 19.
- Antic** (adj.), old fashioned, quaint or strange; from Lat. *antiquus*, old, old fashioned; IV. i. 130. Cf. *Twelfth Night*, II. iv. 3.
- Anticipate** (verb), to catch up beforehand and so avert. Lat. *ante*, before; *capio*, I take; IV. i. 144. Cf. *Othello*, II. i. 76.
- Apace** (adv.), rapidly; III. iii. 6.

MACBETH

Glossary

Apart (adv.), separately, each independent of the other; III. i. 137.

Apply (verb), be directed to, or be dedicated to. Lat. *applicare*, to join to; III. ii. 30; *Merry Wives*, II. ii. 247.

Approach (verb), come, arrive; III. iv. 100.

Approve (verb), justify; I. vi. 4.

Arbitrate (verb), to determine. Lat. *arbitror*, to think; V. iv. 20.

Argument (sub.), topic of discourse; II. iii. 126. Lat. *arguo*, to show, prove. Cf. *Richard II.*, I. i. 12.

Arm'd rhinoceros (sub.), so described because it is pachydermatous, or has a hide so thick as to be as impenetrable as armour; III. iv. 101.

Aroint (verb), get thee gone; I. iii. 6. See Note.

Artificial sprites, so called because they were concocted by magic art; III. v. 27.

Assay of art, triumph of skill; assay from Lat. *exagium* (through Fr. *essai*) = act of weighing; IV. iii. 143. Cf. *Hamlet*, II. iii. 69.

Assist (verb), to attend or join, so as to help; I. ii. 52. Fr. *assister*; Lat. *assistere* = *ad* and *sistere*, to place. Cf. *Othello*, I. iii. 247.

Attend (verb), to wait on. Fr. *attendre* = await or expect; III. ii. 3.

Audit (sub.), final account; I. vi. 27; also cf. *Cymbeline*, V. iv. 27.

Augures (sub.), divinations; foretelling of the future by the flight of birds or the entrails of animals; III. iv. 124; what we now call an augur was called augurer by Shakespeare; *Coriolanus*, II. i. 1.

Authorised by (participial phrase), narrated on the authority of, or accredited; III. iv. 66.

Avoid (verb), shun; II. iii. 149. M.E. *avoiden*, to make empty; O.F. *esvuidier*, to dissipate. Cf. *Julius Caesar*, I. ii. 200.

Avouch (verb), maintain or uphold; III. i. 120.

Awake (verb), to cease to sleep; II. ii. 10; used both transitively (*Tempest*, II. i. 318) and intransitively (*Tempest*, I. ii. 305).

Badged (verb), noun used as verb, "marked so as to have the look of a badge"; II. iii. 106. M.E. *bage*; Low Lat. *bagia*.

Bait (verb), to harass; V. viii. 29. M.E. *baiten*, to make to bite.

Bane (sub.), destruction; V. iii. 59. M.E. *bane*; A.S. *bana*, a murderer. Cf. *Cymbeline*, V. iii. 58, "Two boys were the Roman's bane."

Battle (sub.), body of troops in battle array; V. vi. 4. Cf. *Henry V.*, IV. iii. 69.

Be-all (sub.), without consequences accruing; all in itself; I. vii. 5.

Beauteous (adj.), handsome; II. iv. 15. O.F. *bellet*, later *beauté*; Lat. *bellitas*.

Beguile (verb), to cheat; I. v. 64.

Bellman (sub.), the owl which is called "the fatal bellman"; II. ii. 3. (See illustration for a 16th century bellman).



From a 16th century black-letter ballad.

Glossary

Bellona (sub.), Lat. goddess of war and the chariotress of Mars; I. v. 54.



Bruttian Medal with Figure of Bellona.

Bend up (verb), tighten as one does a bow; I. vii. 79. Cf. *Henry V.*, III. i. 16.

Benediction (sub.), blessing; IV. iii. 156. Lat. *bene*, well, and *dictio*, to speak. Cf. *Lear*, IV. iii. 45.

Benison (sub.), blessing; II. iv. 40. Cf. *Lear*, I. i. 268.

Bent to know (phrase), we now say, "bent on knowing"; III. iv. 134.

Bestow'd (are), (verb), have betaken themselves to; III. i. 30.

Bides (verb), remain or dwell; III. iv. 26. M.E. *biden*; A.S. *bedan*, to wait. Cf. *Two Gentlemen of Verona*, III. i. 236.

Birnam (sub.), a hill not very far from Dunsinane; IV. i. 93.

Birthdom (sub.), birthright, or (2) country of our birth; IV. iii. 4.

Bladed (part. adj.), in the blade, that is, before the ear has appeared; IV. i. 55. Cf. *Midsummer Night's Dream*, I. i. 211.

Blindworm (sub.), "a small reptile like a snake, having eyes so minute as to be supposed blind" (*Twentieth Century Dict.*); IV. i. 16.

Blood-boltered (adj.), having the hair clotted with blood. Some connect the word "bolter" with "bolt," a sieve, and explain it as meaning

THE TRAGEDY OF

"sprinkled as if from a sieve"; others make it a dialect-word, sometimes spelt "balter," to clog; IV. i. 123. See Note.

Blow (verb), to blow towards; I. iii. 15.

Blunt (verb), dull the edge of; IV. iii. 229. M.E. *blont*, dull. Cf. *Hamlet*, III. iv. 111.

Bodements (sub.), presentiments; IV. i. 96. Cf. *Troilus and Cressida*, V. iii. 80.

Boot (adv. phrase), something additional, or over and above; same root as "bet-ter"; IV. iii. 57. Cf. *King Lear*, IV. vi. 230.

Borne (verb), managed; III. vi. 3; borne in hand (III. i. 81), keep in expectation, flatter one's hopes; the word "maintain" (Lat. *manu tenere*) means literally "bear in hand."

Borrow (verb), assume; I. iii. 109. M.E. *borwen*; A.S. to give a pledge.

Bought (verb), won. The word "purchase" means literally to get by labour or endeavour, like "buy" here; I. vii. 32.

Breech'd (verb), noun used as a verb = clothed as with breeches, hence besmeared or covered; II. iii. 121.

Brew (verb), contrive or prepare; II. iii. 130. M.E. *brewen*; A.S. *breowan*, to ferment. Cf. *Tempest*, II. ii. 19.

Brinded (adj.), spotted; a word akin to "brand" and "burn" (A.S. *brennan*) = striped; IV. i. 1.

Broad words = plain speaking; III. vi. 21.

Broil (sub.), fight; literally, confused disturbance. Fr. *brouiller*, to trouble; Scotch *brulzie*.

Bruit (verb), to announce with noise; V. vii. 22. Fr. *bruit*, noise. Cf. *Hamlet*, I. ii. 127.

By (adv.), long ago; IV. i. 137; by the way (III. iv. 130) = incidentally.

Cabin'd (adj.), shut up; noun used

MACBETH

Glossary

- as verb; III. iv. 24. Cf. *Titus Andronicus*, IV. ii. 179.
- Call** (verb), summon from slumber; II. iii. 51.
- Carousing** (part.), drinking hard; II. iii. 26. Fr. *carous*, deep drinking. Cf. 1 *Henry VI*, II. i. 12.
- Casing** (pres. part.), encircling, circumambient; III. iv. 23.
- Censure** (sub.), used in literal Lat. sense=personal opinion, a case of specialisation of meaning. Cf. "meat," "mansion," etc.; V. iv. 14.
- Chaps** (sub.), jaws. Cf. *Scotch chafis*; I. ii. 22.
- Charge** (sub.), commission, generally a royal one; IV. iii. 20.
- Charm** (sub.), magical power; I. iii. 37. M.E. *charme*; O.E. *charme*, an enchantment. Cf. *Tempest*, I. ii. 231.
- Chastise** (verb), reprimand, set to rights; I. v. 26.
- Chaudron** (sub.), the viscera or entrails; IV. i. 33. See Note in loc.
- Chimneys** (sub.), outlets for smoke.



An early form of chimney.

- There were of course no chimneys in Macbeth's day. See illustration for a mediæval form of chimney; II. iii. 60. Cf. *As You Like It*, IV. i. 166.
- Choke** (verb), nullify their efforts or skill; I. ii. 9. See Note in loc.
- Clear** (adj.), with calm or unruffled look; I. v. 72; (2) faultless or innocent in I. vii. 18; (3) spotless in II. i. 28. O.F. *clér*; Lat. *clarus*.
- Clearness**=freedom from suspicion of guilt; III. i. 133.
- Cleave** (verb), stick to or fit; I. iii. 145. A.S. *clifian*. Cf. *Tempest*, IV. i. 165.
- Clept** (verb), named. Milton has "yclept," old p.p. of A.S. *clifian*, to call. Cf. *Hamlet*, I. iv. 19.
- Cling thee** (verb), make to shrink or shrivel up; obsolete use; V. v. 40.
- Clog** (verb), to load with anything that encumbers; III. vi. 43. Sc. *clag*, to bedaub with clay. *Much Ado*, I. iii. 35.
- Close contriver** (sub.), one who secretly hatches or plots; III. v. 7.
- Closed** (past part.), enclosed; endowed with; III. i. 99. Also reunited with; III. ii. 14.
- Cloudy** (adj.), morose, with frowning look; III. vi. 41. A.S. *clud*, a round mass. Cf. *Richard III*, I. iii. 268.
- Cock** (sub.), "second cock"=dawn, literally the time in summer when the cock crows the second time, viz., about three o'clock. Cf. *Romeo and Juliet*, IV. iv. 3.
- Coign of vantage** (sub.), a corner offering advantage, i.e., a suitable or favourable corner; I. vi. 7. Coign comes through Fr. *coin*, from Lat. *cuneus*, a wedge. Cf. *Coriolanus*, V. iv. i.
- Colme-kill** (sub.), Icolmkill, cell or oratory of St. Columba. Cf. *Kilmarnock*, etc.; II. iv. 33

Glossary

- Combustion** (sub.), literally "burning up" (Lat. *comburare*), then destruction generally; II. iii. 40.
- Commends** (verb), offers; I. vii. ii.
- Commission** (sub.), those in commission = those commissioned or deputed; I. iv. 2. Cf. 2 *Henry IV*, III. ii. 97.
- Common** (adj.), belonging equally to several persons or things; III. i. 69. Lat. *communis*.
- Composition** (sub.), compact, bargain = terms of agreement; I. ii. 59. Lat. *compositus*, from *compono*, to settle. Cf. *King Lear*, I. ii. 12.
- Compt** (sub.), "in compt," a figure of speech from bookkeeping = in account. From Lat. *computare* through Fr. *compter*, reckon; I. vi. 26.
- Compunction** (adj.), adj. of compunction = touching the conscience; I. v. 46. This word occurs only in *Macbeth*.
- Concern** (verb), relate to, or refer to; IV. iii. 195. Lat. *con*, with, and *cernere*, to decree. Cf. *Henry VIII*, V. iii. 3.
- Concluded** (verb), determined, fixed; III. i. 141.
- Concord** (sub.), agreement in view of a definite end; IV. iii. 98.
- Conduct** (verb), to attend; I. vi. 29. Lat. *con* and *duco*, to lead. Cf. *Othello*, I. iii. 333.
- Confineness** (adj.), without confines or bounds, boundless; IV. iii. 55.
- Confirm** (verb), to put past doubt; V. i. 21.
- Confounds** (verb), undoes, or ruins; II. ii. 11. Lat. *confundere*, to pour together. *Timon of Athens*, IV. iii. 339.
- Confronted** (verb), opposed; I. ii. 55.
- Confusion** (sub.), murder, overthrow,

THE TRAGEDY OF

- or destruction; II. iii. 71. From Lat. *con* and *fundo*, to pour or melt; p.p. *fusus*. Cf. *Hamlet*, III. i. 2.
- Consent** (verb), my consent = agreement with me (see Note); II. i. 25.
- Consequences** (sub.), mortal consequences = what happens to mortals; V. iii. 5.
- Constancy** (sub.), firmness of mind; not faithfulness so much as consistency; II. ii. 68.
- Contend against** (verb), counter-balance or vie with; I. vi. 16.
- Continent** (adj.), here in literal sense of "holding back, or having control over." Lat. *continere*; IV. iii. 64. Cf. *Lear*, I. ii. 182.
- Contradict** (verb), to speak against; II. iii. 94. Lat. *contra*, against, and *dico*, speak.
- Convert** (verb), here in literal sense "turn"; IV. iii. 229.
- Convey** (verb), "satisfy without public knowledge," used here in a euphemistic sense; so also in the sense of "steal" in Shakespeare; IV. iii. 71.
- Convince** (verb), from Lat. *convincio*, to conquer or overpower, literal and original meaning; I. vii. 64. Cf. IV. iii. 142.
- Cool** (verb), lose heat; IV. i. 37.
- Copy**, (sub.) see Note. (1) Copyhold, or deed of tenure, or (2) nature's copy is a euphemistic periphrasis = "human form or life"; III. ii. 38.
- Corner** (sub.), horn of the moon; III. v. 25.
- Corporal** (adj.), modern corporeal = "having bodily shape"; I. iii. 81; in I. vii. 80 = belonging to the body. Cf. *Julius Caesar*, IV. i. 33; *Love's Labour's Lost*, IV. iii. 86.
- Counsellors** to (sub.), indicate or suggest. O.F. *conseil*; V. iii. 17. Cf. *Cymbeline*, III. ii. 59.

MACBETH

Countenance (verb), *see* Note. Not "to look on," but "be in harmony with." Lat. *continentia*; II. iii. 84. *Hamlet*, IV. i. 32.

Crack of doom (sub.), day of doom, "crack" being literally the splitting sound of the thunder which is supposed to accompany the last day. Cf. I. ii. 37, where it is applied to the noise of cannon; IV. i. 117.

Cry (sub.), clamour of women; V. v. 8.

Dainty of (adj.), oversensitive about; II. iii. 149.

Dear (adj.), earnest, inmost, or deeply felt; V. ii. 3.

Deliver thee (verb), inform thee; I. v. 11. Cf. III. iii. 2.

Demi-wolves (sub.), half-dog, half-wolf; III. i. 94.

Denies (verb), denies his person = refuses his presence. Lat. *denegare*, through Fr. *dénier*; III. iv. 128. Cf. *Lear*, III. ii. 66.

Detraction (sub.), "mine own detraction" = what I have spoken detracting from my own character; V. iii. 123. Cf. *Twelfth Night*, II. v. 149.

Disjoint (verb), fall asunder (at the joints); III. ii. 16.

Displaced (verb), literally put out of place, *i.e.*, remove or dispel; III. iv. 109.

Dispute it (verb), bear up against it, also discuss it; IV. iii. 220. Lat. *disputare*. Cf. *Winter's Tale*, IV. iv. 411.

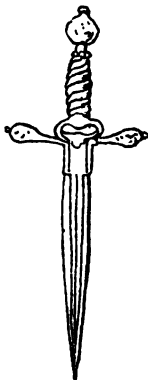
Distance (sub.), alienation; III. i. 116.

Distract (verb), confounded; III. iii. 110.

Doubt (verb), distrust, dread; (*cf.* same idiom in Scottish tongue); IV. ii. 66. M.E. *douten*; Lat. *dubitare*. Cf. *Hamlet*, II. ii. 56; *King John*, IV. i. 19.

Glossary

Dudgeon (sub.), haft of a dagger. Anglo-Fr. *digeon*; II. i. 46.



Dagger of Queen Elizabeth's time.

Dunnet (adj.), murkiest; I. v. 52. A.S. *dun*, dark.

Duty (sub.), act of reverence, homage; I. iv. 24; III. iv. 92. M.E. *duetee*, debt due.

Earnest (sub.), Scotch arles, literally a sum paid in advance, at the making of a bargain. Lat. *arra*, itself a borrowed word; I. iii. 104. Cf. *Much Ado*, II. i. 42.

Earth-bound (adj.), fixed in the ground; IV. i. 96.

Ecstasy (sub.), literally "a standing or being out of" one's-self. Cf. Lat. *transport*; here = vehement feeling or emotion; III. ii. 22. Cf. *Tempest*, III. iii. 108.

Effects (sub.), acts; V. i. ii. Lat. *efficio*, to achieve; *effectus*.

Egg (sub.), a contemptuous epithet for an over-smart boy; IV. ii. 82.

Embrace (verb), suffer, undergo; III. i. 137.

Eminence (sub.), respect, high place; III. ii. 31.

Glossary

Enchant (verb), make efficient by witchcraft; IV. i. 43. Cf. *Tempest*, V. i. 112.

Enkindle (verb), inflame, stimulate; I. iii. 121.

Enow (adj.), sufficient or enough; often used as its plural, as here; II. iii. 7.

Equivocate to heaven (verb), attain heaven by equivocation; II. iii. 12.

Estate (sub.), royal succession; I. iv. 37. O.F. *estat*; Lat. *statum*, acc. of *status*, state. Cf. *Hamlet*, III. ii. 273.

Eternal jewel (sub.), (1) everlasting happiness, or (2) immortal soul; III. i. 68. *Eterne*, everlasting.

Evil—the evil (sub.), the king's evil, i.e., scrofula; IV. iii. 146.

Exasperate (verb), provoked; III. vi. 38.

Execution (sub.), a carrying into effect; III. i. 105.

Expectation (sub.), abstract for concrete = those expected; III. iii. 10.

Expedition (sub.), despatch; II. iii. 115.

Expense (sub.), cost, charge; V. viii. 60.

Exploit (sub.), deed of wickedness; IV. i. 144. Cf. *Richard III.*, IV. ii. 35.

Extend (verb), increase or amplify; III. iv. 57.

Eye (sub.), oversight; V. i. 85.

Face (sub.), surface of the earth; II. iv. 9. Lat. *facies*.

Fact (sub.), action. Lat. *factum*, thing done; III. vi. 10. Cf. *Titus Andronicus*, IV. i. 39.

Faculties (sub.), rights or dignities (legal). Lat. *facultas*, power to act; I. vii. 17.

Fantastical (adj.), incredible, unreal; actual word used by Holinshed; I. iii. 53; also I. iii. 139. Gk. *φαντάσειν*, to display. Cf. *Orhhello*, II. i. 226.

THE TRAGEDY OF

Farrow (sub.), litter of pigs; IV. i. 65. A.S. *feark*, a pig.

Favour (sub.), indulgence, good will; I. iii. 149. Expression of countenance in I. v. 73. Cf. expression, "well-favoured." Cf. *Love's Labour Lost*, III. i. 68; *Julius Caesar*, I. iii. 129.

Fears (sub.), things dreaded; I. iii. 137.

Fee-grief (sub.), private grief; fee (cf. Ger. *Vieh*) = literally (1) cattle, (2) property of any kind; often, as here, in compounds — fee-simple, fee-tail, etc.; IV. iii. 196.

Fell of hair (sub.), "fell" means skin or hide generally. Cf. Lat. *fellis*; here = shock of hair; V. v. 11.

Fell (adj.), fierce, bloody; cognate with "felon." Lat. *fello*, a traitor; V. ii. 70. Scots, "a fell runner," a capital runner.

Filed (adj.), polluted, stained; III. i. 65.

Fill (verb), pour in; III. iv. 88.

First (adj.), at first and last, from the outset to the finish (see Note); III. iv. 1.

Fits (sub.), (1) if the metaphor is as in "by fits and starts," it will mean "fancies or caprices"; (2) if it is taken from "illness," it will signify "the difficulties or dangers of the situation"; IV. ii. 17.

Flatter (verb), treat with blandishments; III. ii. 33.

Flaws (sub.), gusts of emotion; III. iv. 63. Cf. *Measure for Measure*, II. iii. 11.

Flight (sub.), hasty departure; IV. ii. 3.

Lighty (adj.), passing quickly, fleeting; IV. i. 145.

Flout (verb), bid defiance to; I. ii. 49. From Dut. *fluyten*, to jeer.

Fly (verb), does not refer to reports, but to the Thanes. Cf. line 8 of same scene, therefore = fly from me, or revolt; V. iii. 1.

Foisons (sub.), crops in abundance.

MACBETH

Glossary

From Lat. *fusio* through Fr. *foison*; IV. iii. 88. Cf. *Tempest*, II. i. 63.

Follows (verb), expects or waits upon; I. vi. 11.

For (prep.), on account of; III. i. 121; in IV. ii. 15=in respect of, as for.

Forbid (verb), accursed; I. iii. 21.

Forced (verb), backed up, supported by; V. v. 5.

Foreign (adj.), alien; III. ii. 25.

Forge (verb), counterfeit, frame; IV. iii. 82.

Fortitude (sub.), constancy, firmness; IV. iii. 94.

Fortune (sub.), prosperity; III. i. 78.

Founded (past part.), established; III. iv. 22. Lat. *fundare*, to found.

Frame of things (sub.), world or universe; III. ii. 16.

Franchised (adj.), unstained, free from treason, clear; II. i. 28.

Free (adj.), adjective put with noun instead of adverb with verb; I. iii. 155. In III. vi. 35 as a verb=remove; in next line as an adj. in "free honours"=honours granted by one who is not a usurper, like Macbeth.

French hose (sub.), see Note, II. iii. 16, on the difference between the tight and the wide hose.

From the bill=otherwise than stands in the bill; III. i. 100.

Fry (sub.), as in modern colloquial usage, contemptuous term, like "egg," *supra*; IV. ii. 83.

Fulness (sub.), affluence or plenty; I. iv. 34.

Fume (sub.), a delusion; I. vii. 66.

Function (sub.), ability to act; I. iii. 140.

Furbished (past part.), polished, rubbed until bright; I. ii. 32. O.F. *fourbiss*—, stem of *fourbir* (*Richard II.*, I. iii. 76).

Gallow-glasses (sub.), Irish term =literally foreign warrior (heavy armed), see "kern"; I. ii. 13.

Gashed (verb), cut deep, yawning wounds; II. iii. 119. Cf. *Pericles*, V. i. 193.

Genius (sub.), an angel or spirit supposed to direct the actions of man; III. i. 56. Cf. *Tempest*, IV. i. 27.

Gentle senses (sub.), instance of proleptic use of adj., i.e., the effect of an action is anticipated=senses rendered gentle or calm by the air; I. vi. 3.

Germins (sub.), seeds. Lat. *germen*, seed; IV. i. 59. Cf. *Lear*, III. ii. 8.

Get (verb), produce; I. iii. 67.

Gin (sub.), snare or trap for birds or game; IV. ii. 35.

Gives out (verb), announces; IV. iii. 192.

God'ild (phrase), God yield us, where "yield"=recompense or reward; I. vi. 13. Cf. *Hamlet*, IV. v. 41.

Golgotha (sub.), "the place of a skull," probably so called from its shape; I. ii. 40.

Good (adj.), courageous, gallant; IV. iii. 3. M.E. *good*; A.S. *god*; hence "goodman"=worthy man or husband.

Gory (adj.), clotted with blood; III. iv. 51.

Gospell'd (verb), noun used as a verb=under the influence of Scripture teaching; III. i. 88.

Go to (inter.), "come now." Cf. Lat. *agedum*; V. i. 51. Cf. *Taming of the Shrew*, V. i. 139; *Romeo and Juliet*, I. v. 79.

Gouts (sub.), drops. Through Fr. from Lat. *gutta*, a drop; II. i. 46.

Graced (adj.), full of grace, dignified, honourable. Elizabethans are very venturesome in their use of suffixes; III. iv. 4.

Glossary

Grant (verb), admit as true ; IV. iii. 57.

Grave (adj.), sober, dignified. Lat. *gravis*, heavy, has also this secondary sense ; III. i. 22. Cf. *Timon of Athens*, I. i. 54.

Graymalkin (sub.), sometimes spelt Grimalkin, literally Gray-malkin, that is Moll-kin, dim. from Mary.



"I come, Graymalkin."

From a print by "Hellish" Breugel, c. 1566.

Cf. Tom-cat. Cats were supposed to be the familiars of witches, I. i. 9.

Greet (verb), to salute with kind wishes, I. ii. 65.

Gripe (sub.), seizure, grip ; III. i. 62.

Grooms (sub.), a title of several officers of the royal household. The letter *r* is intrusive, the word being from A.S. *guma* (cf. bridegroom), a man ; II. ii. 5 ; *Richard II.*, V. v. 72.

Guide (verb), to influence, rule ; III. i. 53.

Gulf (sub.), gullet ; IV. i. 23.

THE TRAGEDY OF

Harbinger (sub.), used in the play in the original meaning of an officer of the royal household sent in advance to provide quarters. It has the same derivation as harbour = *heer* (army) and *bergen* (to hide or shelter) Ger. ; I. iv. 45.

Harms (verb), wrongs or injuries done by one : there is a subjective use of the word in IV. iii. 55.

Harness (sub.), armour : O.F. *harnas* or *harnois*, armour ; V. v. 52. Cf. *Troilus and Cressida*, V. iii. 31.

Harp'd (verb), interpreted or divined ; IV. i. 74.

Harpier (sub.), generally considered to be = Harpy, one of the mythological monsters represented as having the body of a woman and the wings, feet, and claws of a bird of prey. O.F. *harpie* ; Lat. *harpyia* ; Gk. *ἁρπυιαι*, spoilers ; IV. i. 74.

Harvest (sub.). In I. iv. 33 implies result or effect. A.S. *haerfest*, autumn.

Having (part.), property or estate. A.S. *habban*, to hold (*Twelfth Night*, III. iv. 379).

Head (sub.), source ; II. iii. 103. M.E. *hed* ; A.S. *heafod* (*Hamlet*, I. i. 106).

Heavily (adj.), mournfully or with grief or sadness ; IV. iii. 182. A.S. *hefig*, heavy.

Hecate (sub.). In Hesiod this goddess has power over earth, heaven, and sea, but afterwards she was identified with other goddesses (here with Artemis or Diana) ; II. i. 52.

Hedge-pig (sub.), hedgehog ; IV. i. 2. As a nocturnal animal it figures in witch scenes ; IV. i. 2.

Hermits (sub.), here the meaning is specialised, and implies persons who bind themselves to pray for you in return for benefits. Literally one who retires into solitude for purposes of devotion. From Gk. *erēmos*, solitary ; I. vi. 20.

MACBETH

Glossary

His (pron.), as co-relative to the other's = this one's; IV. iii. 80.

Holds (verb), restrains or keeps back. A.S. *healdan*, to keep; III. vi. 25.

Hold (verb), helped. Cf. swelled for swole, etc.; I. vi. 23.

Home (sub.), see note, and cf. Ger. *heimsuchen*, where heim (home) has a like force, viz. 'thoroughly.' M.E. *hoom*; A.S. *ham*; Ger. *heim*.

Honour (sub.), personal integrity. Lat. *honor*; IV. iii. 117. Cf. *Tempest*, IV. i. 28.

Howlet (sub.), the owl, spelt in Scots *Howlat*. Cf. *The Buke of the Howlat* by Holland; IV. i. 17.

How sayest thou! (interj.). Cf. Fr. *dis donc!* What do you think; III. iv. 128.

Humane (adj.), see note = human; III. iv. 76. In Elizabethan times this word was not specialised to the ethical meaning. The same confusion existed in the case of "metal" and "mettle"; III. iv. 76.

Hurly burly (sub.), onomatopœic word. Cf. Armin's *Nest of Ninnies*—"A hurly-burly went through the house"—an uproar. In the appended illustration the devil is making a noise, viz., a hurly burly, by beating on a drum laid upon a Lapland witch.



From an old woodcut.

Husbandry (sub.), now specialised, though husband (verb) is not: originally = thrift as in II. i. 4.

Hyrcan (adj.), belonging to Hyrcania, a dist. in Asia Minor; III. iv. 101.

Ignorant (adj.), here meaning unacquainted with coming occurrences. Lat. *Ignoro*; I. v. 58.

Image (sub.), appearance or semblance of any thing; I. iii. 97. Cf. *King John*, IV. ii. 71.

Imperial (adj.), pertaining to royal. Lat. *imperium*; IV. iii. 20. Cf. *Richard III.*, IV. iv. 244.

Impress (verb), to compel to take service with. Cf. "press" in "press-gang"; IV. i. 95.

Incarnadine (adj.), dip of a red colour. Lat. from *in* and *caro carnis*, flesh, whence carnation = flesh or red colour; II. ii. 62. The word is rare, but Carew has the line, "incarnadine thy rosie cheek."

Incline (verb), to dispose or influence; IV. iii. 76.

Informs (verb), either intrans. = takes this form or (2) trans. = calls up, or gives shape to; II. i. 48.

Inhabit (verb), to manifest or show, in such a phrase as, "if trembling I inhabit;" III. iv. 105.

Initiate fear (phrase), the fear of one who is an initiate or novice (in guilt); III. iv. 143.

Insane (adj.), has trans. sense = causing insanity. There is perhaps a reference to "the juice of mekil-wort berries" (nightshade), which occurs in Holinshed's account of the defeat of Sweno by the Scots; I. iii. 84.

Instruction (sub.), precept conveying information. Lat. *instruere*, to build or heap together; I. vii. 9.

Intemperance (sub.), want of moderation in anything. Lat. *in temperantia*, temperance; IV. iii. 66.

Interdiction (sub.), the act of ex-

Glossary

clusion from a right; IV. iii. 117.

Interpret (verb), explain, decipher. Lat. *interpret*; III. vi. 2. Cf. *Cymbeline*, III. iv. 7, "interpret a thing perplexed."

Intrenchant (adj.), that which cannot be cut or separated; "ant" has here the force of "ible," therefore the word = that which is not able to be cut; I. viii. 9.

Invest (verb), to place in possession of a dignity; II. iv. 32.

Jealousies (sub.) = suspicions; the Scotch have a verb "jalouse" = suspect. The word here implies suspicions of treachery; IV. iii. 29. Cf. *Antony and Cleopatra*, II. ii. 134.

Jew (sub.), the Jews were regarded with peculiar detestation because they were not only supposed to immolate Christ an children (cf. the old ballad of Hugh of Lincoln) at their feasts, but to spit on the cross, the sacred symbol of the Christian faith; hence the point of the expression "liver of blaspheming Jew"; IV. i. 26. Cf. *Merchant of Venice*, II. ii. 119.

Jocund (adj.), gay, brisk; III. ii. 40. O.F. *jocunde*; Lat. *jucundus*. Cf. *The Tempest*, III. ii. 126.

Jointly (adv.), in common—all in company; III. i. 35. From Lat. *jungo* through Fr. *joindre*. Cf. *King Lear*, I. i. 132.

Jump (verb), stake, imperil; I. vii. 7. Mid. High Ger. *gumpen*, to leap; *Coriolanus*, III. i. 154.

Jutty (sub.), projecting point, gargoyle. O.F. *jettée*; our jetty of to-day was pronounced jutty; I. vi. 6.

Keep (verb), abide. A.S. *cepan*, also *cypan*, to traffic, sell; from *ceap*, barter; III. ii. 8.

Kerns (sub.), light-armed soldiers.

THE TRAGEDY OF

Irish word, soldier; I. ii. 13. Cf. *Richard II.*, II. i. 156. See illustration.



From the Chapter House Liber A, in the Public Record Office.

Key (sub.), used in the sense of having one under surveillance or inspection; III. vi. 18.

Kiss (verb), touch, meet; II. iv. 10. A.S. *cöss*, a kiss; *cyssan*, to kiss. Cf. *Julius Caesar*, I. i. 65.

Kites (sub.), in the sense of all carrion-eating birds; III. iv. 73. A.S. *cyta*, a kite.

Knowings (sub.), things known or experienced; II. iv. 4. Cf. use of "the knowledge" = "what you know" in I. ii. 6; cf. also *Cymbeline*, I. iv. 30.

Lace (verb), to adorn with a texture sewed on; hence, metaphorically, "gashed with blood," II. iii. 118.

Lack (sub.), the state of being without something; IV. iii. 237; also as a verb, to feel the want of, to miss, III. iv. 84. Cf. *As You Like It*, IV. i. 182.

Lamentings (sub.), lamentations; II. iii. 61.

MACBETH

Glossary

Lap (verb), envelop, or cover up; I. ii. 54. M.E. *lappen*.

Largess (sub.), donation, bounty; II. i. 14. Fr. *largesse*; Low Lat. *largitia*.

Last (adj.), uniformly, without alloy; that beyond which there could be no advance; III. iv. 2.

Latch (verb), as a verb, to fasten with a latch, and (2) obsolete = seize or catch. A.S. *laecan*, to catch; IV. iii. 195. Cf. *Midsummer Night's Dream*, III. ii. 36.

Lave (verb), to wash or bathe, with the idea, implicitly understood, of keeping pure and strong or wholesome. Lat. *lavo*, to wash; III. ii. 33.

Lavish (adj.), from an A.S. verb *lafan*, cognate with above = pour out; hence from meaning "prodigal of" or "free with" (as applied to the possessor), transferred to quality possessed = unrestrained; I. ii. 57.

Lay (verb), to place as a foundation; IV. iii. 32.

Leave (verb), leave off; III. ii. 35.

Like (adj.), probable; II. iv. 27.

Lily-livered (adj.), cowardly. Shakespeare has also "white livered."

In the Elizabethan physiology the liver was regarded as the seat of courage, and a white or bloodless liver would be a mark of cowardice; V. iii. 15. Cf. *King Lear*, II. ii. 18.

Limbec (sub.), alembec, an Arabic word, itself derived from a Greek word *ambix*, "cap of a still." This word is a reminder of the fact that, in the Middle Ages, the Arabs cultivated the science of chemistry; I. vii. 67.

Lime (sub.), any viscous or sticky substance, then specially applied to birdlime; IV. ii. 34. Cf. *The Tempest*, IV. i. 246.

Limit (verb), fix or appoint; II. iii. 57.

Line (verb), encourage, bring help to, then to strengthen, as a lining does a dress; I. iii. 112.

Linen (adj.), noun used as an adjective for "white-faced"; V. iii. 16.

List (sub.), generally "lists" = space prepared for tilting; III. i. 71. See illustration.



From an engraving by Chauveau, showing the Lists.

Livelong (adj.), the whole; II. iii. 65; used to be written "lifelong." Cf. *Julius Caesar*, I. i. 46.

Lodged (verb), battered down or flattened; IV. i. 55. O.F. *loge*; Ital. *loggia*.

Loon (sub.), fool, not the name of the bird. The Scotch "loun" is identical with the English "lown," a worthless fellow, seemingly akin to "lame"; V. iii. 11. Cf. *Othello*, II. iii. 95.

Luxurious (adj.), evil, unchaste; IV. iii. 58.

Maggot-pie (sub.), magpie. In this word "Mag" is the familiar contraction for Margaret (cf.

Glossary

- "Robin Redbreast" and "Jenny Wren") and "pie" is from Lat. *pica* (connected with *pingo*, to paint) = magpie.
- Magic** (adj.), pertaining to sorcery; III. v. 26. From *magi*, Persian astronomers and necromancers. Cf. *The Tempest*, I. ii. 24.
- Manly** (adj.), courageously; IV. iii. 235.
- Mansionry** (sub.), abode. From Lat. *mansio*; Fr. *manco*, to abide; I. vi. 5.
- Market** (sub.), sale in any public place; IV. ii. 40. Lat. *mercatus*, a market; *Richard III.*, I. i. 160.
- Marry** (interj.), indeed, forsooth; literally, "by Mary"; III. vi. 4. Cf. 'Sdeath! = God's death; Zounds! = God's wounds.
- Martlet** (sub.), the martin, species of swallow; martlet is generally used in the heraldic sense; I. vi. 4. Cf. *Merchant of Venice*, II. ix. 28.
- Mask** (verb), conceal; literally, to cover with a visor; III. i. 125. Spanish, *mascara*.
- Mate** (verb), weaken or confound. O.F. *mater*, V. i. 86. Cf. *Comedy of Errors*, III. ii. 54.
- Material** (adj.), important. Lat. *materia*. Cf. *Cymbeline*, I. vi. 207.
- Maw** (sub.), stomach. Cf. Ger. *Magen*, with same meaning; III. iv. 73; *King John*, V. vii. 37.
- Medicine** (sub.), physician; V. ii. 27. Lat. *medicus*. Cf. the use of the word in the same connection for him who orders the medicine; *The Winter's Tale*, IV. iv. 598.
- Memorise** (verb), render notable or celebrated; I. ii. 40. Lat. *memoria*. Cf. *Henry VIII.*, III. ii. 52.
- Merciless** (adj.), unfeeling, unsympathetic; I. ii. 9. Fr. *merci*. Cf. *King John*, II. i. 214.
- Mere own** (adj.), complete or absolute. Lat. *merus*, pure, unmixed; IV. iii. 89. So in I. 152 same scene.

THE TRAGEDY OF

- Metal or Mettle** (adj.), character, temper; I. vii. 73. Lat. *metallum*. Cf. *The Tempest*, II. i. 182.
- Metaphysical** (adj.), supersensuous or supernatural. Gk. *metaphysika*, beyond the physical or material; I. v. 30.
- Minion** (sub.), favourite, here in a good sense; generally used in a bad sense = slave. Ger. *minne*, love, borrowed by the Fr. in form, *mignon*; II. ii. 19 and II. iv. 15. Cf. *Cymbeline*, II. iii. 46.
- Minister** (sub.), to prescribe as a physician; V. iii. 40.
- Minutely** (adj.), with accent on first syllable = what occurs at every minute or instant; V. ii. 18.
- Missives** (sub.), now generally applied to letters; here = messengers. Lat. *mitto*, *misi*, *missum*, send; I. v. 7.
- Mockery** (sub.), hallucination or delusion; III. iv. 107. O.F. *mocquer*, to ridicule.
- Modern** (adj.), everyday, usual; IV. iii. 170. Lat. *modernus*. Cf. *Othello*, I. iii. 109.
- Moe** (adj.), more in number = more = more in quality. See Note, V. iii. 35.
- Monkey** (sub.), used by Shakespeare as a term both of endearment and reproach; of the former, cf. IV. ii. 49, of the latter, cf. *The Tempest*, III. ii. 52.
- More-having** (sub.), increase of property; IV. iii. 81.
- Mortal** (adj.), deadly (trans.); I. v. 42; death-dealing in III. iv. 81; affecting or belonging to mankind in V. iii. 5. Lat. *mortalis* is intrans.
- Mortality** (sub.), mortal affairs (life); II. iii. 97.
- Mortified** (adj.), dead, whether to the world or as regards life; V. ii. 5. Lat. *mortifico*, to cause death.
- Mouch** (verb), now spelt "munch" = chew with shut mouth; ono-

MACBETH

Glossary

matapoetic word; I. iii. 5. Cf. *Midsommer Night's Dream*, IV. i. 36.

Muse (verb), wonder, or feel surprise at, is also ultimately an onomatopoeic word connected with Lat. *musare*, to murmur; III. iv. 85.

Must (verb), was fated or predestined to; IV. iii. 212.

Name (verb), to appoint or designate; II. iv. 31. A.S. *nama*.

Napkin (sub.), handkerchief. M.E. *napekin*.

Natural (adj.), consonant to nature; IV. ii. 9.

Nature's mischief (sub.), evil inclinations in mankind; I. v. 51.

Naught (adj.), worthless, of no value; IV. iii. 225. A.S. *naewiht*, from *na*, not, and *wiht*, a whit. Cf. *As You Like It*, I. ii. 68.

Near (adj.), is really the comparative of nigh by change of vowel. See Note in loc.; III. iii. 146.

Near'st-of-life (sub.), my very existence; III. i. 118.

Nice (adj.), exact or precise; IV. iii. 174.

Nightgown (sub.), dressing-gown or loose gown for undress; II. ii. 70. Cf. *Othello*, IV. iii. 34.

Night-shriek (sub.), a cry of anguish heard in the night; V. v. 11.

Note (sub.), in a sinister sense = notoriety; III. ii. 44; in III. iii. 10 = list or catalogue; in III. iv. 56 as a verb = take notice of.

Nothing (sub.), not at all. See Note on this line; I. iii. 96.

Notion (sub.), mind as the seat of notions or ideas; III. i. 83.

Obedience (sub.), reverence; V. iii. 25. Cf. also *Hamlet*, II. ii. 107.

Oblivious (adj.), transitive = causing oblivion or forgetfulness; V. iii. 43. Lat. *oblivio*.

Obscure bird (sub.), that is, that bird that loves obscurity or darkness; II. iii. 63.

Odds at (phrase), used to describe the time of night when dawn begins, literally, "at discord or strife with night"; III. iv. 127.

O'erfraught (adj.), overburdened; IV. iii. 210.

Of (prep.), "from" in IV. i. 81; (2), "with" in I. ii. 13 (classical construction); (3), "by" in III. vi. 4 and III. vi. 27 (construction common in Bible); (4), "for" in IV. iii. 95.

Offices (sub.), "servants' apartments" in II. i. 14; (2), "duty" in III. iii. 3.

Old turning (adj.), "plenty of" or "the fill of turning," a colloquialism, the idea of time passing over into the idea of abundance; II. iii. 2. Cf. *Henry IV.*, II. iv. 21.

On (prep.), "of" in I. iii. 84, III. i. 114, and V. i. 70.

Open'd (verb), disclosed; IV. iii. 52.

Opinion (sub.), judgment on others. Lat. *opinio*; I. vii. 33.

Or ere (adv. phrase), before; the expression is pleonastic, both words being really the same; IV. iii. 173. See Note.

Other (adj. pron.), old plural form used instead of modern "others"; I. iii. 14; = adv. "otherwise" in I. vii. 77.

Ourselves (pron.), is reciprocal = "each other" in III. iv. 32.

Out (prep.), in the field. Cf. out in the "Forty-five"; IV. iii. 183.

Outrun (verb), outran. Such past indicative forms in "u" are common in Shakespeare; thus "sung" is always used by him for "sang"; II. iii. 117.

Overcharge (verb), loaded beyond the power of bearing; I. ii. 37.

Overcome (verb), "pass over" in III. iv. 111.

Over-red (verb), to make red all over; V. iii. 14.

Owe (verb), to possess, or have

Glossary

power over. Shakespeare drops the original "n" of this word. The modern "own" comes from a causal form of this verb; owe=possess, comes from *agan*; own=possess, comes from *agnian*; I. iii. 76 and I. iv. 10. Cf. *The Tempest*, III. i. 45.

Paddock (sub.), diminutive word from M.E. *padde*, toad; I. i. 10.

Pall (verb), noun used as a verb=wrap in a pall. From Lat. *ballium*, a cloak; I. v. 52.

Palter (verb), to equivocate, shuffle; V. viii. 20. Cf. *Coriolanus*, III. i. 58.

Passion (sub.), not suffering, but excitement, agitation; III. iv. 57.

From Lat. *patior*, *passus*, to suffer.

Patch (sub.), paltry fellow or fool,



A Jester or "Patch."

THE TRAGEDY OF

probably a jester, so called, perhaps, from the patched dress worn by a fool; V. iii. 15. Cf. *The Tempest*, III. ii. 71. See illustration.

Peak (verb), pine away; I. iii. 23.

Peal (sub.), a mighty sound, not necessarily of thunder; III. ii. 43. Cf. *Titus Andronicus*, II. ii. 5.

Penthouse (sub.), eyelids; I. iii. 20. A porch with sloping roof, as in illustration. Cf. *Love's Labour's Lost*, III. i. 17.



From an engraving of an old timber-house in the market-place at Stratford-on-Avon.

Perfect (adj.). See Note to IV. ii. 65.

Performance (sub.), action; V. i. 13.

Pester (adj.), deranged or harassed; V. ii. 23.

Pitfall (sub.), a pit intended to catch beasts; IV. ii. 35.

Place (sub.), a word borrowed from the sport of flying falcons=the greatest elevation which a bird of prey attains in its flight; II. iv. 12.

Point, at a (phrase), Fr. *à point* =

MACBETH

Glossary

- fully armed and ready; IV. iii. 135; also "point against point," I. ii. 56. Cf. *King John*, II. i. 390.
- Poor** (adj.), impotent or feeble; III. ii. 14; also **poorly**, downheartedly, or in a manner unbecoming a brave man; II. ii. 72.
- Portable** (adj.), supportable; IV. iii. 89.
- Possess** (verb), fill. Lat. *possideo*; IV. iii. 202.
- Posset** (sub.), hot milk curdled by infusion of wine or other liquor, said to be of Welsh extraction; II. ii. 6.
- Poster** (sub.), swift traveller; I. iii. 33.
- Power** (sub.), army; IV. iii. 185.
- Prattler** (sub.), tattler; IV. ii. 64.
- Predominance** (sub.), a word from the dead science of astrology = "influence" (itself of like derivation). So "disaster," "aspect." A planet more powerful than the rest "had predominance" or "was predominant." All the above words are of Latin origin; II. iv. 8.
- Present** (adj.), present moment, I. v. 58; (2) immediate, I. ii. 64; give or extend, III. ii. 31.
- Presently** (adv.), instantly; IV. iii. 145.
- Pretence** (sub.), design or aim; II. iii. 136; *King Lear*, I. ii. 95.
- Pretend** (verb), aim at or plan; II. iv. 24.
- Prick** (verb), goad, spur; I. vii. 26. A.S. *pricu* or *prica*, a point. Cf. *Julius Caesar*, II. i. 124.
- Probation, passed in** (adj. phr.), proved one by one; III. i. 80.
- Procreant** (adj.), generating; I. vi. 8. Lat. *procreo*, beget.
- Profound** (adj.), (1) deep, and so ready to fall, or (2) having hidden qualities, or (3) full of grave import; III. v. 24. Cf. *Hamlet*, II. i. 94.
- Pronounce** (verb), utter solemnly; II. ii. 31.
- Proof** (sub.), the state of having been well tried or tested; I. ii. 54. Lat. *probo*, to prove. Cf. *Hamlet*, II. ii. 512.
- Proper** (adj.), excellent! in ironical sense; III. iv. 60.
- Prophet-like** (adj. phrase), possessing the insight of a prophet; III. i. 59.
- Protest** (verb), openly declare; V. ii. 11. Lat. *protestare*. Cf. *Pericles*, IV. vi. 95.
- Purge** (verb), purify, render clean; III. iv. 76; also as a noun, V. ii. 28. Lat. *purgare*. Cf. *Hamlet*, III. iii. 85.
- Purveyor** (sub.), officer of royal household (see "harbinger"), who was sent before to provide food for the king. Through Fr. from Lat. *providere*, provide, I. vi. 22.
- Push** (sub.), onslaught; V. iii. 20; also used as a verb, III. iv. 82.
- Put on** (verb), lay on or incite; IV. iii. 239.
- Put upon** (verb), lay to the charge of; I. vii. 70.
- Pyramid** (sub.), one of the celebrated Egyptian structures; IV. i. 57.
- Quarry** (sub.), heap of slain animals killed in the chase, a term taken from hunting. Literally, the intestines of a slain animal given to the dogs after the chase; IV. iii. 206. O.Fr. *curee* from Lat. *corium*, hide.
- Quarters** (sub.), a region in the hemisphere; I. iii. 16.
- Quell** (sub.), murder. From A.S. *cwellan*, to kill, causal of *cwelan*, to die; I. vii. 72.
- Race** (sub.), lineage (of men), breed (of animals); II. iv. 15.
- Ravell'd** (verb), entangled, or tangled like a skein of wool; II. ii. 37.
- Ravin** (verb), noun used as verb. The noun comes from Lat. *rapina*

Glossary

- through Fr. *ravine*=prey; and the verb=devour greedily, II. iv. 28; its past part. "ravined" is used loosely for "ravenous" in IV. i. 24.
- Rawness** (sub.), precipitation or haste; IV. iii. 26.
- Raze** (verb), erase, blot out; V. iii. 42. From Lat. *rasum*, supine of *radere*, to scrape.
- Readiness, manly** (sub), a kind of inverted hendiadys, two notions being expressed in one phrase= readiness and manliness, the first referring to clothes and equipment, the second to courage; II. iii. 138. Cf. *Timon of Athens*, I. ii. 172.
- Receipt** (sub.), receptacle; I. vii. 66.
- Received** (verb), accept as true; I. vii. 74.
- Reckless** (adj.), careless; III. i. 110.
- Recoil** (verb), turn aside from the true path; IV. iii. 19; the literal meaning of starting back is seen in V. ii. 23. M.E. *recoilen*; Fr. *reculer*, to retire.
- Reconcile** (verb), make consistent; IV. iii. 139.
- Relation** (sub.), account, or statement; IV. iii. 173. In IV. iv. 124 the plural is used in the sense of connection of causes and effects.
- Relish** (sub.), tincture or trace; IV. iii. 95. O.F. *relecher*, to lick over again.
- Remembrancer** (sub.), one who brings to remembrance, or reminds of; III. iv. 37.
- Remorse** (sub.), mercy, tenderness of heart; I. v. 45. Lat. *remorsus*, past part. of *remordere*, to bite again.
- Require** (verb), request, or ask for; III. iv. 6. Lat. *re* and *quaero*, to ask. Cf. *King Lear*, I. i. 195.
- Reserve** (verb), keep to one's self; III. iv. 46.
- Rest** (sub.), remain; I. vi. 20; used as a trans. verb, meaning grant rest

THE TRAGEDY OF

- to, in IV. iii. 227. A.S. *rest*, *raest*.
- Return** (verb), fall to, become the sharer of; I. vi. 28.
- Ronyon** (sub.), a mangy or scabby animal or creature; I. iii. 6. O.F. *roigne* from Lat. *robigo*, a scab.
- Roofd** (verb), noun used as a verb (cf. "trifled," etc., in this play)= assembled under one roof; III. iv. 40.
- Rooky** (adj.). See Note on this passage; (1) full of rooks, or (2) gloomy or dark, as if covered with smoke; III. ii. 51.
- Rooted** (part. adj.), that which is fixed deep in the heart; V. iii. 41.
- Round** (sub.), means (1) the crown in I. v. 29 and IV. i. 87; (2) dance in a circle in IV. i. 130.
- Rouse** (verb), to stand erect; V. v. 12; also to rise, get up; III. ii. 53.
- Rump-fed** (adj.), either (1) well fed, or (2) fattened in the rump; I. iii. 6.
- Safe toward** (phrase), with sure or loyal regard for; I. iv. 27.
- Sag** (verb), sink, as if from pressure; droop; V. iii. 10. Cf. Ger. *sacken*, to sink.
- Saint Colme's Inch** (sub.), Inchcolm or Island of St Columba in the Firth of Forth, immediately opposite Aberdour; I. ii. 61.
- Saucy** (adj.), either (1) gnawing (cf. Lat. *mordax*, applied to mental states) or pungent; or (2) pert, insolent; III. iv. 25. Lat. *salsa*, a thing salted. Cf. *Othello*, I. i. 129.
- Savage** (adj.), uncivil; IV. ii. 70.
- Season** (sub.), seasoning in; III. iv. 141.
- Seated** (verb), firmly fixed; I. iii. 136.
- Security** (sub.), freedom from care or fear; this is the literal meaning of the Lat. word *securitas*, from

MACBETH

Glossary

- which security comes, being compounded of *se*, aside, from, and *cura*, care; III. v. 32.
- Seel** (verb), a word taken from the sport of falconry (*see* "Place")=close up the eyes by sewing the eyelids together. It comes from Fr. *siller* (*ciller*), which is derived from Lat. *cilium*, eyelash; III. ii. 46.
- Self-abuse** (sub.), self-delusion; abuse has Fr. sense of deceive; III. iv. 142.
- Self-comparisons** (sub.), different or several qualities in him (Macbeth) capable of comparison with like qualities in his rival; I. ii. 55.
- Senna** (sub.), the plant cassia senna, used as a cathartic; V. iii. 55.
- Sennet** (sub.), set of notes on a trumpet given as a signal. From Fr. *signet*, which comes from Lat. *signum*, a sign.
- Se'nnights** (sub.), seven nights, or a week; Cf. fortnight; I. iii. 22. Cf. *Othello*, II. i. 77.
- Set forth** (verb), gave evidence of; I. iv. 6.
- Sewer** (sub.), *see* Note, I. vii. (*beg.*).
- Shag-ear'd** (adj.), hairy eared; IV. ii. 82.
- Shard-borne** (adj.) borne on shards: shards are wing cases, the word "shard" literally meaning "a fragment," as of an earthen vessel (*cf.* potsherd), being derived from same root as shear, share, etc., viz., *sceran*, to divide; III. ii. 42.
- Shift** (verb), escape stealthily; II. iii. 150.
- Shipman's card** (sub.), the compass card; I. iii. 17.
- Shough** (sub.), same as shock, a dog with long shaggy hair; the word is a variant of "shag"; III. i. 94.
- Show** (verb), seem, appear; I. iii. 54. A.S. *sceawian*, to see, behold; M.E. *shewen*. Cf. *Coriolanus*, III. iii. 50.
- Sicken** (verb), be sated, be disgusted; IV. i. 160. A.S. *seoc*; M.E. *sik*, *sek*. Cf. *Twelfth Night*, I. i. 3.
- Sightless** (adj.), invisible; I. vii. 23.
- Single state of man** (phrase), "state of man" seems to be a metaphorical expression=man regarded as a kingdom or little world (microcosm); "single"=belonging to myself alone. Cf. "near'st of life" (III. i. 118), and so the phrase=my inmost life or soul; I. iii. 140.
- Skirr** (verb), a variant of scour; V. iii. 35. O.F. *escurer*, to scour; Lat. *escurare*, to take great care of. Cf. *Henry V.*, IV. vii. 64.
- Slab** (adj.), thick, a Gaelic word; IV. i. 32.
- Sleave** (sub.), floss silk. Cf. Ger. *schlape*, a loop; II. ii. 37.
- Sleights** (sub.), dexterous or cunning arts; III. v. 26.
- Sliver** (verb), to tear off lengthwise. A.S. *slivan*, to cleave; IV. i. 28. Cf. *King Lear*, IV. ii. 34.
- Smack** (verb), to have the taste of. Cf. Ger. *schmecken*. Cf. *Merchant of Venice*, II. ii. 18.
- Sole** (adj.), alone, without any addition in itself, or mere. Cf. use of "single" (I. iii. 40); IV. iii. 12.
- Solemn** (adj.), has literal meaning in accordance with its derivation (Lat. *solemnis*)=attended with pomp and ceremony; III. i. 14.
- Soliciting** (sub.), solicitation; I. iii. 130. Cf. use of "solicits" in I. iii. 149=entreat or supplicate.
- Sorely** (adv.), grievously or violently; V. i. 59.
- Sorriest** (adj.), most sorrowful; III. ii. 9; cf. II. ii. 20. A.S. *sarig*, from *sar*, sore; M.E. *sary*. Cf. *Cymbeline*, V. iv. 11.
- Sort** (sub.), kind or species; I. vii. 33. Lat. *sort*, lot. Cf. *All's Well that Ends Well*; III. vii. 40.